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ABSTRACT

Information and materials to assist professional staff in providing a meaningful and sequential program of rhythms and games of low organizational structure for grades K-6 is presented. Simple dance activities are described, and evaluation checklists for measuring activity effectiveness and student development are provided. Specific directions for singing and dancing games are included. Much of the information is presented in tabular form for easy reference, and a brief bibliography is appended. (LH)

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Rhythms and GAMES of Low Organization

MONTGOMERY COUNTY PUBLIC SCHOOLS, ROCKVILLE, MARYLAND

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RHYTHMS

AND

GAMES OF LOW ORGANIZATION

Spring 1979

Montgomery County Public Schools
Rockville, Maryland

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FOREWORD

This bulletin is part four of the revision of the Course of Study, Physical Education K-6, Bulletin 196, Copyright June 1966. This revision will be accomplished in four separate bulletins. They are:

Elementary Gymnastics, K-6
Bulletin 223, Copyright 1969

Rhythms and Games of Low Organization, K-6
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Movement Education K-6
Copyright Spring 1979

The purpose of this bulletin is to present information and materials which will assist the professional staff in providing a meaningful and sequential program of rhythms and games of low organization for Grades K-6.

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PART I - RHYTHMS

OBJECTIVES

Rhythmic activities can make unique contributions to the total growth and development of children by:

Giving opportunities for practicing efficient movement

Offering opportunities to acquire and develop new rhythmic skills

Satisfying a need for varied physical activity

Acting as a media for emotional expression and release

Stimulating creativity, imagination, and initiative

Affording opportunities to acquire feelings for tempo, intensity, accents, moods, and patterns in music; relating them to body movement

Giving chances to develop practical social skills

Helping to broaden cultural and aesthetic appreciations

Providing for present and future wholesome leisure-time interests

OVERVIEW

Rhythms and dancing are universal types of expression. In this day and age there is a need for a greater understanding of different cultures. Because of the universal qualities of music and rhythms, a good rhythmic program provides an exceptional opportunity to broaden our cultural insights.

In addition, a rhythmic program offers many qualities which contribute to the total development of the individual. It can develop social awareness and physical skills which can be used in other areas of the physical education program. Most importantly it is a fun activity which can be enjoyed throughout the individual's life.

It is hoped that this unit will provide the professional staff with acceptable procedures and activities which will best implement the teaching of rhythms.

HISTORY OF RHYTHMS

Throughout the ages man has tried to develop the art of communication. Through dance man has attained a closer understanding of himself and the society in which he lives. Dance has been one form of individual and group expression.

Although dance has been classified into various types, an interrelationship exists between the types. Folk dance refers to dance movements which reflect the everyday life of the common man. The primitive, religious, occupational, war, and celebrative dances are examples.

Folk dances that have sociability and recreation for their primary purpose may be referred to as social dances. Current popular dances are an outgrowth of the folk dances and are another aspect of the social dance, such as the Fox Trot, Tango, and Rumba.

American Folk Dances include both square and round. People commonly think of the term folk dances as meaning European or International Dances. They think of American Round Dances as being different from the American Square Dance. In the past, International Folk Dance has been referred to as European Folk Dance. People are now becoming aware of the fact that every group around the world has its own dances--an integral part of its culture.

People who have similar occupations, or who live in countries with similar climates or geographical conditions have developed dance movements that are very much alike. The style and patterns of the dance vary for such reasons as: the fundamental purpose, the climate, the geography, the costume, the nature and character of people, the music, and the era.

It was not until the sixteenth century that dances were recorded by man. Dances are not static, but continue to change with the people who dance them.

ORGANIZATION OF THE RHYTHMS PROGRAM

There is no best way of teaching rhythmic activities. The method the teacher will use will depend upon the age of the children, their previous experiences, and the difficulty of the dance that is being introduced. It is important that the dance not be too difficult for the children. It is better to teach several easier dances than one difficult one. Children should enjoy the activities as well as find them challenging for their age level.

The use of dances that do not require partners is most helpful in eliminating the problem of children pairing off. When children become more at ease, the problem of securing partners will be lessened.

The following suggestions should be given consideration when developing a basic approach to teaching rhythmic activities:

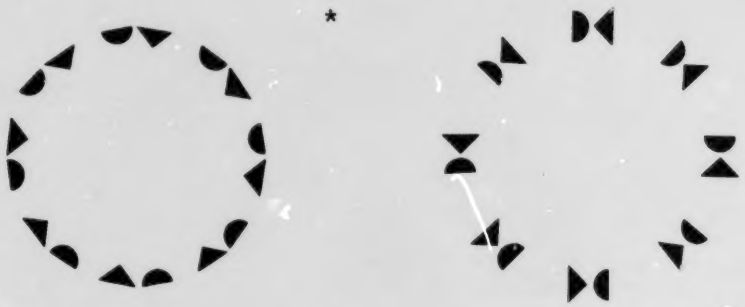
1. Present background information about the dance.
2. Allow the children to hear the music prior to learning the dance patterns.
3. Teach the dance in parts.
4. When teaching a dance, indicate any change in dance formation just before the beginning of the new phase.
5. When teaching the steps of the dance, use a slower tempo if possible
6. Encourage creative expression within the pattern of the dance.
7. Avoid spending too much time on one dance.

8. Feel free to modify the dance if it will be easier to teach.

9. Use a sequential order of teaching. Move from the easier to the more complex.

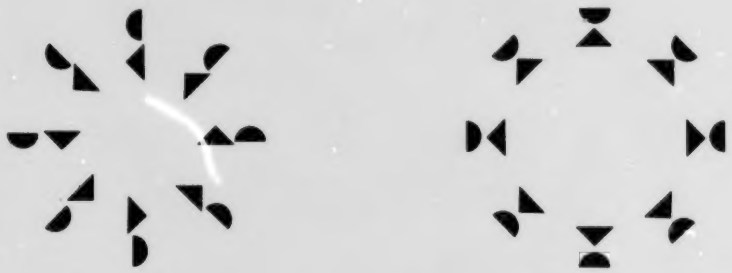
FORMATIONS FOR RHYTHMIC ACTIVITIES

It is important that adequate space be provided so children will not bump into any obstructions. Any type of roughness should be discouraged.



1. SINGLE CIRCLE FACING IN: All dancers form a circle facing the center of the dance floor, usually with hands joined. They may be with partners or without partners.

2. SINGLE CIRCLE, PARTNERS FACING: Couples form a single circle with each girl on the right of her partner. Partners then face each other.



3. DOUBLE CIRCLE, COUPLES FACING COUNTERCLOCKWISE: Couples stand side by side, usually with girl on partner's right; they face to the right.

4. DOUBLE CIRCLE, PARTNERS FACING: Usually the boy stands with his back to the center and the girl faces him.

---

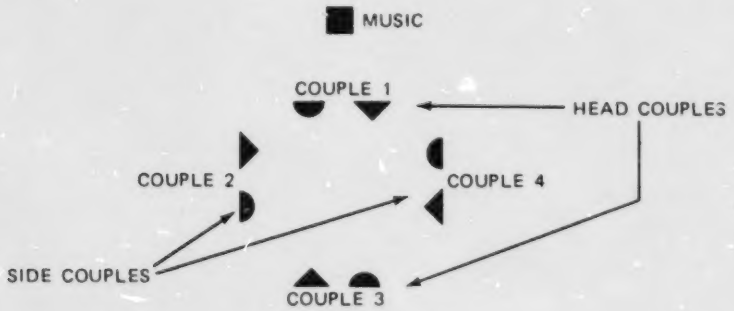
* ▲= Boy ◗= Girl

5. DOUBLE CIRCLE, COUPLES FACING: Couples face each other in a double circle, one facing clockwise and the other facing counterclockwise. The girl is usually on the boy's right.

6. GROUPS OF THREE: Dancers stand in threes, usually with a boy between two girls or a girl between two boys. All groups face counterclockwise.

7. THREES FACING THREES: Sets of three face each other in a circle, one set facing clockwise and the other counterclockwise.

8. LONGWAYS FORMATION: A line of boys faces a line of girls with the "head" or front end of each line near the source of music.



9. SQUARE FORMATION: Four couples form a square. One couple stands on each side of the square, facing in, with their backs parallel to the walls of the room. The girl should be on the right of her partner.

EVALUATING THE RHYTHMIC PROGRAM

The evaluation of any unit must of course be made in accordance with the expected outcomes of the unit as outlined by the objectives of the unit. The objectives of a rhythms unit can be categorized into those expected outcomes dealing with the physical, the mental, and the social.

The expected physical outcomes could be evaluated by answering questions such as:

How smoothly and adequately can the child handle his body?

Has the child mastered the basic skills involved in the activity?

Can the child integrate the skills into the designated musical pattern?

The expected mental outcomes could be evaluated by answering questions such as:

Does the child understand the variation of tempo, beat, intensity, and accent between different rhythmical activities?

Is the child capable of understanding the cultural and aesthetic appreciation of the various dances?

The expected social outcomes could be evaluated by answering questions such as:

Does the child exhibit courtesy to other dancers?

Does the child exhibit enjoyment of the activity?

Does the child show resentment when dancing with certain partners?

Is the child considerate of others?

Since the physical expectations cannot be separated entirely from the mental and social expectations, the child should be evaluated on his total accomplishment. The logical way to accomplish this would be through observation of the student as he progresses through the learning stages of the dance and on to the finished product. Regardless of the evaluation method used, the child should never be required to perform strictly for the purpose of receiving a good evaluation. This would be detrimental to the fun and social benefits of the activity. A good performance should be spontaneous and not modified simply to get a good grade.

FUNDAMENTAL AND CREATIVE RHYTHMS
PROCEDURES AND ACTIVITIES

Fundamental rhythms include those rhythmic activities which provide experience in the fundamental forms of locomotion and nonlocomotor movements. The following movement patterns are basic to such a program:

LOCOMOTOR MOVEMENTS

Even types--walking, running, hopping, leaping, jumping

Uneven types--skipping, galloping, sliding

NONLOCOMOTOR MOVEMENTS

Simple movements--bending, turning, twisting, swinging, swaying, falling, pushing, striking, lifting, throwing, pulling

The fundamental rhythm program establishes the base for rhythmic movement in all forms of dance activities. Essentially, it is movement education using the medium of rhythm. Good fitness values are present as children learn to move efficiently and rhythmically. In addition, the big muscle and gross body movements stimulated by background rhythm offer good developmental possibilities.

In practice, the program depends heavily upon the teacher to initiate and guide the simple patterns. It is important that the rhythms be conducted in an atmosphere of fun and enjoyment. The accompaniment should be suitable in order for the movement to be experienced. For accompaniment, three suitable sources of rhythm are the tom-tom or drum, the record player using rhythm records, and the piano.

The element of creativity must not be stifled in a program of fundamental movements. The instruction can be directed toward a specific movement (like walking), and a reasonable range of acceptability can be established. In other words, we are practicing walking, but we can walk in many different ways. The following pattern can serve as a guide in a lesson using fundamental rhythms:

1. Have the children arrange themselves in comfortable positions; let them listen to the music. Discuss with them such elements as:

   Tempo--the speed of music

   Meter--the way the beats are put together in measures (common meters: 2/4, 3/4, 4/4, and 6/8)

   Intensity--the force of the music; the loud, soft, light, or heavy quality of the music

   Accent--the notes which carry the heavier emphasis

   Beat--the even or uneven quality

   (As the children listen for phrasing, they can note any special changes or effects which are present in the music.)

2. To gain a sense of the beat, the children can clap hands to the rhythm. Other simple rhythmic movements done with the hands, arms, legs, or feet can help get the feel of the music.

3. The children should now move about the room using the basic movement selected. Movement should be free, informal, and in varied directions instead of around the room in a circular pattern. Children should be encouraged to experiment with directional changes and other variations. Often the teacher can call a halt and have one child demonstrate a novel and interesting movement which he has developed.

4. Many variations and combinations can be used to lend variety and to reinforce the learning potential of the lesson.

5. Discussions can be held with the children concerning the performance, the right and wrong ways of moving, and what should be remembered about the skills.

FUNDAMENTAL MOVEMENT PATTERNS

In the following section, movement fundamentals are analyzed; and some ideas are presented for conducting the movement.

WALKING. The weight of the body is transferred from the heel to the ball of the foot and then to the toes for the push-off for the next step. The toes are pointed straight ahead, and the arms swing freely from the shoulder in opposition to the feet. The body is erect, and eyes are focused straight ahead at eye level. Legs are swung from the hips with the knees bent only enough to clear the foot from the ground.

Some ways that walking can be used as an activity are:

1. Walk forward one phrase (8 counts) and change direction. Continue to change direction at the end of each phrase.

2. Use high steps during one phrase and low steps during the next.

3. Walk forward for one phrase and sidewards during the next. The side step can be a draw step or it can be of the grapevine type.

RUNNING. Running should be done lightly on the toes. It should be a controlled run and not a dash for speed. Children may cover some ground on the run, or they can run in place. Running should be done with a slight body lean. The knees are bent and lifted. The arms swing back and forth from the shoulders with a bend at the elbows.

Many of the suggested movements for walking are also applicable to running patterns. Some additional suggestions are listed:

1. Walk during a phrase of music, and then run for an equal length of time.

2. Run, turning at times.

3. Lift the knees as high as possible while running.

4. Run and touch different spots on the floor or on the wall.

SKIPPING. Skipping is actually a series of step-hops done with alternate feet. To teach a child to skip, ask him to take a step with one foot and then take a small hop on the same foot. He next takes a step with the other foot and a hop on that foot. Skipping should be done on the balls of the feet with the arms swinging to shoulder height in opposition to the feet.

Almost all of the combinations suggested for walking and running are useful for skipping movements. Many different combinations of skipping, walking, and running can be devised.

HOPPING. In hopping, the body is sent up and down by one foot. The body lean, the other foot, and the arms all serve to balance the movement. Hopping on one foot should not be sustained too long. Children should change to the other foot often.

Some variations and combinations for hopping are:

1. Hop as a bouncing ball. Hop very high at first and gradually reduce the height.

2. Hop along a line crossing back and forth over the line each time.

3. Hop in different figures such as a circle, square, triangle, etc.

4. Hop on one foot a specific number of times, and then change to the other foot.

5. Turn around, hopping in place.

JUMPING. Jumping, as the term is used in fundamental movements, means to take off with both feet and land on both feet. The arms aid in the jump with an upswing, and the movement of the body helps lift the weight along with the force of the feet. A jumper lands lightly on the balls of his feet with his knees bent.

The suggestions listed for hopping can be applied to jumping. In addition, the teacher can devise other movement patterns such as these:

1. Jump with the body stiff and arms held at the sides.

2. Jump and turn in the air. Quarter, half, and even full turns can be done in rhythm. Work gradually into full turns.

3. Combine jumping in combination with hopping, walking, running, and skipping.

4. Land with feet apart or crossed. Alternate feet, forward and back.

LEAPING. Leaping is an elongated step designed to cover distance or go over a low obstacle. Leaping is usually combined with running because a series of leaps is difficult to maintain. Leaping can be included in a running sequence using the music phrase as the cue. An excellent piece to use for leaping is "Pop Goes the Weasel." The children can take a leap on the "Pop" part of the piece.

SLIDING. Sliding is always done sideways. It is a one-count movement with the leading foot stepping out to the side and the other foot following quickly. A novel way to use sliding is to head in a direction with a definite number of slides and then do a half-turn in the air and continue the slides leading with the other foot but retaining the original direction.

GALLOPING. Galloping is similar to sliding, but the progress of the individual is in a forward direction. One foot leads and the other is brought up rapidly to it. The leading foot can be changed frequently. Since later in the rhythmic program the gallop is used to teach the polka, it is important that the children learn to change the leading foot. The leading foot can be changed after a series of eight gallops. Later, the changes can be reduced after four gallops, and finally after two gallops.

OTHER MOVEMENTS. Nonlocomotor movements like swinging, bending, turning, twisting, circling, stretching, flexing, and ext nding offer many possibilities. The dramatic element appealing to the child's imagination should be exploited. A child should not just bend--he should bend like a tree in a heavy wind. Similarly, he could spin like a top, turn like a soldier, etc.

As a child gains proficiency in locomotor and nonlocomotor skills he becomes interested in different ways to use his newly learned skills. Many of these experiences can be planned and guided by the teacher. Movement exploration and problem solving are techniques which can successfully broaden the child's understanding of himself and his movements and how they relate to his immediate surroundings.

The teacher may guide the child's explorations of movement by making suggestions such as: Make yourself very small, now move into a big shape. Stretch very high; now bend (straighten); come up. Reach out to a wide position; now make yourself very narrow. Try to be very round; now be very flat. Bend your arm (leg, body), and then stretch it. Make a large straight movement. Bounce one part of yourself; another part; your whole self. Move as though very tall, tiny, wide, narrow, round, flat, crooked, straight.

Other suggestions might be: See if you can do it a different way. Try to make it bigger, smaller, faster, slower, higher, lower. See if you can do it with another part of yourself. When you came up (go down) let your head (one hand, your shoulders, your middle) be the starting part.

After the movement is started it may be followed by questions like these: Can you change the direction of your movement? its level? its speed? its path? its force or intensity? What would happen if you made it curved or crooked or straight or spiralled? Can you make a different shape chouching low, sitting down, lying down, standing tall?

Use directions like these: Go across the room using three different movements and/or three different speeds. Move one part of yourself quickly and another slowly (or big and small). Lift something that is heavy (light, big, small) and carry it to a definite place and put it down. Change quickly from high to low, slowly from low to high, and then do the opposite.

The child must make decisions about the movement he is to perform. There may be merely one, as: "What kind of shape shall I start from?" or several, as: "What shall I do first to make my jump different?" Whatever they are, he makes the choices and they are his.

Movement experiences through guided exploration and problem solving must be planned and guided by the teacher. There must be a purpose for the movement which makes sense to the children.

Fundamental movements can be taught without the use of rhythms; however they can very effectively be taught with the use of selected music. This provides the child the opportunity to create, according to his own desire, movements which fit his interpretation of the music.

CREATIVE RHYTHMS

The creative rhythm program is usually divided into two categories: Identification Rhythms and Dramatic Rhythms. In either case, ideas and thoughts can be interpreted through movement. An atmosphere of creative freedom must be a part of each lesson. Children need to be encouraged to explore, interpret, and express themselves in movement as they react to the rhythm.

For both types, there are many sources of ideas in the child's own world. Home, zoo, farm, industry, city, make-believe world, and literature provide a rich source of material.

IDENTIFICATION RHYTHMS. The basis of this rhythmic type is imitation or the idea of "becoming something." The child in his own mind has taken on the identity of an object and proceeds to interpret this identity to the accompaniment of the rhythm used. The following are some suggested objects for rhythmic interpretation:

1. Animals: elephants, ducks, seals, chickens, rabbits
2. People: soldiers, Indians, clowns, firemen, sailors, workers
3. Play Objects: swings, seesaws, rowboats, balls, toys
4. Make-believe World: fairies, dwarfs, witches, dragons
5. Machines: trains, planes, automobiles, elevators, tractors

DRAMATIC RHYTHMS. In a dramatic rhythm, the children act out an idea, a story, a familiar event, or an ordinary procedure. Ideas that can be exploited for dramatic rhythms are:

1. Building a house, garage, or birdhouse
2. Making a snow man, throwing snowballs, going skiing
3. Flying a kite, going hunting or fishing, going camping
4. Acting out stories which include Indians, cowboys, firemen
5. Interpreting familiar stories like "Sleeping Beauty," "The Three Bears," "Little Red Riding Hood," and others
6. Celebrating holidays like Halloween, Fourth of July, Thanksgiving, Hanukkah, and Christmas

Both Identification and Dramatic Rhythms have in common the basic purpose that the child reacts creatively and rhythmically to the selected rhythm. However, the approaches differ. In an Identification Rhythm, the child should listen to the music, determine

its quality and characteristics, and then act creatively as he feels. As the children listen to the music, they can look for answers to important questions like these: What does the music tell us to do? What does the music make us think of? How can we move in keeping with the music?

In a Dramatic Rhythm, the idea may be expanded and the basic pattern set. Next, the children can devise a suitable rhythmic pattern for the plan of action. This could take most any form. Record or piano selections or drum beating would provide suitable rhythmic background.

The teacher aids in setting the stage, and the children carry the activity to its point of fulfillment in the event or story selected. The teacher should be careful not to set preconceived standards for the children. An idea may be expanded in many directions, and success in the activity can be judged by the degree to which the children have been able to interpret freely and creatively.

CREATIVITY USING BALLS AND ROPES

A fruitful area for creativity is found in the application of rhythm to ball skills and individual rope jumping. To have the children get full value from such activities, a sufficient number of ropes and balls is needed.

BALL SKILLS. The following lend themselves well to rhythm:

1. Bounce and catch. Bounce a number of times and then catch.

2. Throw against a wall and catch. Volley against a wall.

3. Bounce continuously (dribbling).
   Dribble in place. Dribble under the legs. Dribble behind self.

4. Dribble and move. Form circles, triangles, and other patterns.
   Dribble forward, backward, sideward, stop and go. Dribble using different locomotor movements--hopping, jumping, and sliding.

5. Pass the ball from one child to another in rhythm. Vary with bounce passes.

A selected polka with a definite beat makes a suitable selection for dribbling. A little experimentation by the teacher with various selections will reveal suitable music.

ROPE JUMPING SKILLS. Rope jumping lends itself well to rhythmic accompaniment. A polka, fast march, or fox trot provides a suitable rhythm.

STORY PLAYS AND DRAMATIC ACTIVITIES

Story plays and dramatic activities have a part in the program of physical education for the primary grades, particularly in the kindergarten, first, and second grades. The children enjoy interpreting stories with gross body movements and dramatic movement patterns.

Story plays provide experiences similar to creative rhythms except that the children interpret the unfolding of the story in movement rather than taking cues from the rhythm. Story plays, however, can be conducted with the aid of rhythm.

A story play should provide a variety of creative opportunities, be a satisfying experience, allow freedom of response, and encourage all to participate at a level of ability, regardless of the quality of performance. The activity should be conducted informally in such a way that children can investigate the range of body movement and give way to free response within the limits of the story. Story plays can give opportunity for each child to achieve status and find his place among his classmates.

A skillful leader can do an effective piece of work in story playing with comparatively simple materials. The old familiar stories offer excellent movement experiences. The leader should be able to draw out ideas from the world of childhood and the adult world.

STORIES. The children like to act out and dramatize many of the old familiar stories. Some favorites may be found on the following list:

The Three Bears	Mother Goose Stories
The Three Pigs	Henny Penny
Black Beauty	The Sleeping Beauty
Cinderella	The Town Musicians
Rumpelstiltskin	Peter Pan
The Shoemaker and the Elves	Peter Rabbitt
The Pied Piper	The Little Red Hen

The list is only a starting point but is given to illustrate the kinds of stories that have possibilities.

As an example, "Jack, the Giant Killer" is given below, with the story in the left hand column and the suggested actions on the right. It should be emphasized that the actions grow out of the discussions with the children as to the way they feel the story should be best interpreted.

Jack, the Giant Killer

Introduction:

Once upon a time, a Giant called Carmaran lived on top of a mountain in a cave. He was very wicked, so the king of the country offered a large reward to the person who would kill the Giant. Jack, a country boy, decided he would try his luck.

Story	Activity
1. One morning Jack took a shovel and pick and started toward the mountain. He hurried, as he wished to climb the mountain before dark.	1. Picking up axe and shovel and running around in a circle
2. Jack finally reached the foot of the mountain and started to climb.	2. Walking around circle with high knee upward, bending
3. He came to a place where he had to use his hands.	3. Climbing with opposite arm raised upward, bending

4. Just as it grew dark, Jack reached the top of the mountain. When he was sure the Giant was asleep in bed, he took the pick and began to dig a hole outside the cave entrance.	4. Vigorous digging movement with trunk twisting, standing with feet apart
5. After he had loosened the dirt with his pick, Jack took the shovel and threw the dirt up on all sides of the hole.	5. Vigorous shoveling movement, first right then left, throwing the dirt in various directions
6. Then Jack covered up the hole with some long straws and sticks he had picked.	6. Forward downward bending, picking up straws, twisting alternately left and right
7. After this was done, Jack waited until morning when he called loudly and wakened the Giant who strode angrily out of the cave. As the Giant was very tall, he took big steps.	7. Arms overhead, stretching up tall, walking around circle on tiptoes
8. The Giant was so angry he didn't look where he was going and walked right into the hole Jack had made. Down he fell and was killed.	8. Stooping quickly as if falling
9. Then Jack filled up the hole with the dirt he had taken out.	9. Forward downward pushing dirt into hole, moving around in a circle and doing the same thing over again
10. Jack went into the cave, got the Giant's treasure, and ran home to tell his mother about it.	10. Running around circle in the opposite direction
11. When he got home, he was so excited and tired that he was all out of breath. Ever after this, Jack was called "the Giant Killer."	11. Deep breathing

DRAMATIC ACTIVITIES WITH POEMS

The field of poetry can be exploited to its fullest for source material that will stimulate dramatic activity. Mother Goose Rhymes are particularly good, and there are many others. Poetry has some advantages over stories because of the use of catchy phrasing, rhyming, and "feeling." "The Wind" is given as an illustration.

The Wind

"I saw you toss the kites on high
And blow the birds about the sky:

"I saw the different things you did
But always you yourself you hid,

And all around I heard you pass,
Like ladies skirts across the grass--
  Oh wind, a-blowing all day long,
  Oh wind, that sings so loud a song.

I felt you push, I heard you call,
I could not see yourself at all--
  Oh wind, a-blowing all day long,
  Oh wind, that sings so loud a song.

"Oh you that are so strong and cold,
Oh blower, are you young or old?
Are you a beast of field and tree
Or just a stronger child than me?
  Oh wind, a-blowing all day long
  Oh wind, that sings so loud a song."

-- Robert Louis Stevenson

First Verse

1. "I saw you toss the kites on high"
   Wind blowing very hard

1. a) Tossing up kites, holding the string and skipping around the circle while the kites are in flight
   b) Pulling the kites in, hand over hand

2. Birds being buffeted around in air

2. Little running steps with arms stretched sideways and swaying movements side to side in imitation of birds

Second Verse

3. "I saw the different things you did."
   Blowing poplar trees

3. With arms stretched overhead, the children imitate tall poplar trees; then vigorous side bending alternating with forward downward bending

4. Blowing a paper sack around

4. Representation of empty paper sack, crouching on floor, then jumping up as high as possible, moving into the center of the circle

5. "I heard you call."

5. Long, drawn out calls in imitation of the wind

Third Verse

6. The wind is so strong and cold that the children have to stop play to get warm.

6. a) Jumping on toes with feet placed sideways, and clapping hands overhead and on thighs
   b) Clapping arms around body

7. Still the wind blows on.

7. Deep breathing

Imagination plays a big part in widening the scope of dramatic activity. As an illustration of how an idea can be expanded, let us take the children on an imaginary hike.

The Overnight Hike

1. Today, we are going on a hike. What are some of the things we need to take?	1. Children will suggest various articles which should be included.
2. We are going to roll our packs into a nice, neat bundle. Put down your tarp first; next arrange your blankets or sleeping bags and put the rest of your things in. Now let's roll the pack and tie it up. Don't forget the tents!	2. Children lay out packs, roll, and tie them up.
3. Off we go.	3. Children march two by two around the room, carrying packs.
4. Time to rest.	4. All remove packs and sit down.
5. Off again.	5. Resume marching.
6. Make trail markers so we can find our way back.	6. Children make trail markers in various manners; arrange stones for markers.
7. Here we are. Pick out a good spot for the tents and put them up.	7. Cut stakes and poles. Drive stakes and put up tents. Arrange beds.
8. We need lots of wood for the campfire. Will you see what you can find?	8. Children go out and drag in logs and wood. Some cutting may be needed.
9. Build the fire and broil the hot dogs.	9. As directed.
10. (Bugle call)	10. Children go to one side, brush their teeth, wash up, and then turn in. They crawl in the tent, cover themselves carefully, and go to sleep.

RESOURCES FOR FUNDAMENTAL AND CREATIVE RHYTHMS

Record Title	Company
Fundamental Rhythms Album K-3090	Educational Activities, Inc.
Sing'N Do Albums 1 - 11	Educational Activities, Inc.
Movement Fun ER 21	Kimbo
Holiday Action Songs K 3080	Educational Activities, Inc.
Creative Movement and Rhythmic Exploration AR 533	Educational Activities, Inc.
To Move is To Be KEA 8060	Educational Activities, Inc.
Kimbo Kids - Rhythmics K 1066	Kimbo
The Development of Body Awareness and Position in Space AR 605	Educational Activities, Inc.
Fundamental Rhythms for the Younger Set LP 3090	Kimbo
Music for Movement Exploration KEA LP 5090	Kimbo

SINGING GAMES AND FOLK DANCES

PROCEDURES

Singing games and folk dances are considered by some as distinctly different rhythm-type activities, but sometimes this difference is difficult to distinguish. A singing game is described as a dance where the children sing verses, and the words give direction to the movements. A folk dance is defined as a traditional dance of a given country. There may be considerable variation in the movement patterns in a singing game depending upon how the children follow and interpret the action picture of the words. In a folk dance, a definite pattern of dance routine is usually set up and followed. In a strict sense, little variation is permitted from the traditional dance pattern, but the practice in the elementary school has been to use many variations.

None of the folk dances for primary children involve special dance steps. Rather, the simple fundamental locomotor movements are the basis for the dances. The more specialized steps as the two-step, polka, schottische, waltz, and others are a part of the intermediate level program.

METHODOLOGY

Children should be organized into the activity as soon as possible. The teacher should consider the level of the class in relation to fundamental movements. The teacher should proceed from the familiar to the unfamiliar, from the simple to the more complex, from dancing alone to dancing with a partner. Tempo should be set as slowly as possible for learning the parts of the dance and increased as the children master the mechanics of the dance.

In some cases, it may be necessary to practice or review a locomotor movement that is important to the dance. Appropriate music for the movement should be selected or music from the dance selection may be used.

In presenting a particular folk dance or singing game, the following steps provide a logical sequence of progression:

1. BACKGROUND. Name the activity; give something of its background; and discuss the nature or meaning of the dance. If pertinent, bring in the life and customs of the people from whom the dance originated.

2. ANALYZING THE MUSIC. Have the children listen critically to the music and analyze it with respect to its tempo, mood, rhythmic qualities, and major parts.

3. LEARNING THE MUSIC AND THE VERSES. The children can clap to the beat with heavier claps for the accents or first beat of each measure. In a singing game, the children should learn the words and sing the song. Writing the words on a blackboard or on a cardboard poster speeds learning and saves time. Generally, it is better to learn only one verse at a time and put this to action before proceeding with the others. However, if the verses are learned in the classroom before the activity period, then they all should be learned.

4. LEARNING THE DANCE BY PARTS. Select and teach the largest part of the dance that can be learned by the children at any one time. The children should move

into formations quickly and naturally by word directions.

Two suggestions are offered for the selection of partners. The first is a simplified form of the Grand March formation. With the teacher standing in the middle of the room and facing one end, have the boys form a line on the right side of the room and the girls a similar line on the left. They now face the end of the room toward which the teacher is facing, and in single file both the boys and the girls move toward that end. When both columns reach the end of the room, they turn toward the center, meet each other, and form couples who move down the center of the room by two's. The boy will automatically be in position on the left of the girl. The line of partners can now be directed around into the proper formation. The majority of the dances on the primary level using partners are in a double circle formation, boys on the inside, and all facing counterclockwise.

A second method of getting partners is to have the girls form a single circle, facing counterclockwise. The boys form another circle inside this one, also facing counterclockwise. The teacher can have the boys walk forward in a circle in line of direction until told to stop. Boys now pair off with the girls nearest to them.

If steps are done with a partner, it may be feasible to have the children practice the movements alone first. After sufficient skill is mastered, the movement is done with a partner. Enough drill and practice are needed so the children can derive satisfaction and enjoyment from the activity.

5. COMBINING THE PARTS. After the parts have been mastered, the dance or singing game should be put together in proper sequence. If necessary, the instruction may need to retrace and practice the more difficult parts. Skills can be polished as the children repeat the dance.

6. VARIATIONS. The teacher should be alert to possible variations of the dance. Partners should be changed often. An easy way is to ask the boys to move ahead one partner.

CONTENT PROGRESSION CHART--SINGING GAMES

KEY
I - Introduce
R - Repeat

Album and Song	Formation	Action	Suggested Grade Level						
			K	1	2	3	4	5	6
HAPPY TIMES - SG - 1 (Educational Activities)									
How Do You Do My Partner	Double circle	mimetics, slide	I	R					
Hickory Dickory Dock	Single circle	walk, stamp	I	R					
Two Little Black Birds	Double circle	run	I	R					
Gallant Ship	Double circle	walk, mimetics	I	R					
Looby Lou	Single circle	walk, mimetics	I	R					
Let Your Feet Go Tap Tap Tap	Double circle	tapping, skip	I	R					
Five Little Chickadees	Single circle	mimetics	I	R					
Blue Bird	Single circle	walk	I	R					
Mulberry Bush	Single circle	walk mimetics	I	R					
Muffin Man	Single circle	skip		I	R				
This Is the Way the Lady Rides	Scatter	walk, run, gallop	I	R					
Did You Ever See a Lassie?	Single circle	walk, mimetics	I	R					
Heads, Shoulders, Knees, and Toes	Scatter	mimetics	I	R					
Sally Goes Round the Moon	Scatter	walk, slide, skip, run	I	R					
Farmer In the Dell	Single circle	walk, run	I	R					
Hey Betty Martin	Scatter	mimetics	I	R					
SINGING GAMES - SG - 2 (Educational Activities)									
Jolly Is the Miller	Double circle	walk, mimetics		I	R				
Go Round and Round the Village	Single circle	walk, skip	I	R					

Album and Song	Formation	Action	Suggested Grade Level						
			K	1	2	3	4	5	6
Skip To My Lou	Double circle	skip		I	R				
Four In a Beat	Single circle	walk		I	R				
Green Coffee Grows	Single circle	walk, skip, slide		I	R				
Bingo	Double circle	walk, slide				I	R		
Climbing Up the Mountain	Double circle	walk, mimetics	I	R					
O Susanna	Single circle	walk				I	R		
Captain Jinks	Single circle	walk, swing			I	R			
Sent My Brown Jug Downtown	Single circle	walk, slide, armturn				I	R		
Old Brass Wagon	Double line	slide, reel			I	R			
Jimmy Crack Corn	Double line	walk, arm swing			I	R			
SINGING GAMES #201 BOWMAR									
Round and Round the Village	Single circle	walk, skip	I	R					
When I Was a Shoemaker	Single circle	walk, mimetics	I	R					
The Sleeping Princess	Double circle	walk, skip, dramatization	I	R					
Charlie Over the Water	Single circle	walk, skip, gallop, slide	I	R					
Little Polly Flanders	Single circle or two lines	walk, run, mimetics	I	R					
Our Exercise	Single circle	exercise	I	R					
Cats and Rats	Two lines	walk, run	I	R					
Kitty White	Single circle	walk, creep, running	I	R					
Pussy Cat	Single circle	walk, run	I	R					
SINGING GAMES #202 BOWMAR									
Nuts In May	Two lines	walk, tug-of-war		I	R				
Come Skip With Me	Single circle	skip	I	R					
Pussy Cat Pussy Cat	Double circle	run, jump		I	R				
I See You	Four lines	walk, skip		I	R				
London Bridge	Arch, line	walk, tug-of-war		I	R				

Album and Song	Formation	Action	Suggested Grade Level						
			K	1	2	3	4	5	6
The Swing	Double circle	walk	I	R					
Lazy Mary	Single circle	walk, dramatization	I	R					
The Snail	Single circle	walk	I	R					
A Hunting We Will Go	Two lines	skip	I	R					
Seven Steps	Double circle	run		I	R				
Dance of Greeting	Single circle	stamp, run		I	R				
Marusaki	Single circle or lines	dramatization	I	R					
Chimes of Dunkirk	Single circle	run	I	R					
Turn Me Around	Double circle	run, slide, stamp		I	R				
The Sleeping Man	Single circle	walk, run, skip	I	R					
SINGING GAMES AND FOLK DANCES #203 BOWMAR									
Pease Porridge Hot	Double circle	slide		I	R				
Carrousel	Double circle	slide	I	R					
Bluebird Through the Window	Single circle	run, skip	I	R					
Children's Polka	Single circle	slide, stamp, jump							
Cshebogar	Single circle	slide, walk, run				I	R		
Hot Cross Buns	Double circle	walk, skip, bleking				I	R		
Indian War Dance	Single circle	step-hop, leap, toe-heel				I	R		
Jolly Is the Miller	Double circle	skip		I	R				
Rig-a-Jig-Jig	Single circle	walk, skip	I	R					
Jump Jim Crow	Double circle	jump, run, slide, stamp			I	R			
Nixie Polka	Single circle	run, bleking				I	R		
Skip To My Lou	Double circle	walk, skip		I	R				
Swiss May Dance	Double circle	run			I	R			
Ten Little Indians	Single circle	run, slide			I	R			
Thread Follows the Needle	Line	walk		I	R				
Yankee Doodle	Single circle	gallop, slide	I	R					

Album and Song	Formation	Action	Suggested Grade Level						
			K	1	2	3	4	5	6
PLAY PARTY GAMES #B209 BOWMAR									
Sandy Land	Single circle	walk				I	R		
Four In a Boat	Single circle	skip, walk		I	R				
Yankee Doodle	Single circle	walk, slide		I	R				
Bow, Bow, Belinda	Two lines	walk			I	R			
Skip To My Lou	Single circle	walk, skip		I	R				
Shoot the Buffalo	Single circle	walk				I	R		
Johnny O'Brown	Single circle	walk			I	R			
Shoo Fly	Single circle	walk		I	R				
Paw Paw Patch	Two lines	skip			I	R			
Cindy	Optional	optional				I	R		
Turn the Glasses Over	Double circle	walk			I	R			
PLAY PARTY GAMES #B210 BOWMAR									
Old Dan Tucker	Single circle	walk				I	R		
Bingo	Single circle	walk				I	R		
Jolly Miller	Double circle	step-hop				I	R		
Old Brass Wagon	Two lines	slide, walk			I	R			
Buffalo Gals	Double circle	two-step, walk			I	R			
Jubilee	Two lines	walk				I	R		
Old Grey Goose	Single circle	walk, stamp, glide		I	R				
Pop Goes the Weasel	Double circle	skip, walk		I	R				
Sent My Brown Jug Downtown	Single circle	walk, two-step				I	R		
O Susanna	Single circle	walk				I	R		

BASIC FOLK DANCE

TWO-STEP. The two-step is done to an uneven rhythm. The dancer steps forward on his left foot, closes his right foot to his left, takes the weight on the right foot and steps left again. Repeat beginning with the right.

POLKA. The polka is done to an uneven rhythm. This step is similar to the two-step with the addition of a hop so that it becomes hop-step-close-step beginning with the left and then the right.

SCHOTTISCHE. This pattern is done to a smooth even rhythm. The dancer takes three running steps and a hop. The pattern would be step right, step left, step right, hop right. Repeat stepping on left foot first.

WALTZ. A smooth graceful dance step in an even rhythm. This dance step consists of three steps. Step forward on the left, step to the side with the right and close left to right. Take weight on left and repeat starting with right foot.

BLEKING. A quick movement to an uneven rhythm. Dancer places his left heel forward while keeping his weight on the right foot. On the count of one, the position of the two feet are quickly changed. The dancer now has his weight on the left foot while extending the right heel. This action is repeated three times.

BALANCE. This action is usually done with a partner while holding hands in a circle. Dancer steps on his left foot and swings his right foot forward and in front of his left foot. The step may be repeated with the right foot if called for. Some dances may call for a hop instead of a step.

STEP-HOP. This step is basically a slow skip movement. Dancer steps on his left foot and hops on his left foot. He then steps forward with his right foot and hops on his right foot. The action is continued according to the music.

STEP-SLIDE. Dancer steps to the left with his left foot and draws the right foot to the left. He transfers his weight to the right foot and is ready to repeat the action.

KEY
I - Introduce
R - Review; if needed reteach
O - Optional

CONTENT PROGRESSION CHART--FOLK DANCES

Grades K - 3

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade K	1	2	3	4	5	6	Album or Record
How Do You Do My Partner	Sweden	Double circle	Skip	I	R						RCA LPM1625 First Folk Dances
Children enjoy the bow and curtsy, a dance form of greeting a partner, then skipping with that new partner.											
Round and Round the Village	England	Single circle	Walk, skip	I	R						RCA LPM1625 First Folk Dances
The dancers enjoy weaving in and out under the raised arms of the "Town" and the choosing of partners.											
Bridge of Avignon	France	Double circle	Skip, slide	I	R						RCA LPM1625 First Folk Dances
Mimicking the actions of gents, ladies, soldiers, angels, and street boys is the fun of this dance.											
Carrousel	Sweden	Double circle	Slide	I	R						Bowmar B203 Singing Games and Folk Dances or RCA LPM1625 First Folk Dances
Pretending you are a carrousel which starts slowly and increases speed, is an interesting activity											
Chimes of Dunkirk	France	Double circle	Stamp, clap, skip, slide		I	R					RCA LPM1624 Folk Dances for Fun
The pretense of being or ringing church bells is interesting and the children like the dance.											

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Shoemaker's Dance	Denmark	Double circle	Run, step, hop, slide		I	R					RCA LPM1624 Folk Dances for Fun
Sewing, pulling, and hammering in dance fashion is interesting but the children enjoy the skipping with partners.											
Kinderpolka	Germany	Single circle	Stamp, clap, slide		I	R					RCA LPM1625 First Folk Dances
Sliding and stamping with a partner is fun. The clapping of hands and finger pointing section really get the children into the fun of dancing.											
The Wheat	Czechoslovakia	Triple circle	Walk, skip		I	R					RCA LPM1625 First Folk Dances
This simple dance utilizes the concept of dancing in a group rather than with a partner. It is an excellent dance to teach tempo, beat, and phrasing to children.											
I See You	Swedish	Two double lines	Skip arm turns		I	R					RCA LPM1625 First Folk Dances
First grade children enjoy the peek-a-boo aspect of this dance. Swinging the opposite person with the right hand and the partner with the left is challenging.											
Danish Dance of Greeting	Denmark	Single circle	Stamp, run		I	R					RCA LPM1625 First Folk Dances
Polly Wolly Doodle	U. S. A.	Double circle	Skip, slide, walk, stamp		I	R					RCA LPM1625 First Folk Dances

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Come Let Us Be Joyful	Germany	Circle threes Facing threes	Walk, skip			I	R				RCA-LPM 1622 Folk Dances for all Ages
This centuries-old dance expresses the feeling of enjoying life. It is a good mixer. Children frequently change the group they are dancing with.											
Seven Jumps	Denmark	Circle	Step-hop or skip			I	R				RCA LPM1623 All Purpose Folk Dances
Children enjoy the challenge of this lively dance. Each time the dance is repeated, some new action is added.											
Bow, Bow, Belinda	U. S. A.	Double line	Walk, skip			I	R				Bowmar 209 Play Party Games
The action of this dance is similar to the Virginia reel. The words of the song which accompany the music give the children easy to follow cues.											
Gustaf's Skoal	Sweden	Square four couples	Walk, skip			I	R				RCA LPM1622 Folk Dances for all Ages
This is a simple dance using a square dance formation in which the dancers pay homage to King Gustaf. It is a good lead-up for square dancing.											
Shoo Fly	U. S. A.	Single circle	Walk			I	R				Bowmar 209 Play Party Games
Noble Duke of York	U. S. A.	Two lines	Walk, skip			I	R				RCA LE3000 Let's Square Dance
Skating Away	U. S. A.	Single circle	Walk			I	R				RCA LE3000 Let's Square Dance

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Shake Them Simmons Down	U. S. A.	Single circle	Walk			I	R				RCA LE3000 Let's Square Dance
Bleking	Sweden	Single circle	Bleking step, step-hop				I	R			RCA LPM1622 Folk Dances for all Ages
This is a very rigorous dance with a lot of movement. The music for this dance provides an excellent beat for teaching the bleking step, which is a basic step used in many other dances.											
La Raspa	Mexico	Double circle	Bleking step, skip or run				I	R			RCA LPM1623 All Purpose Folk Dances
This is a single novelty dance based on a Mexican folk tune and is not the difficult Mexican Hat Dance with which it is sometimes confused.											
Virginia Reel	U. S. A.	Two lines	Walk, slide				I	R			Bowmar B205 Folk Dances Album 5
This is a good dance to demonstrate the type of dancing done by the early pioneers. The children enjoy the calls which give them cues for action as in square dancing.											
Green Sleeves	England	Double circle	Walk, balance				I	R			RCA LPM1624 Folk Dances for Fun
This is a spirited moving dance. The children especially enjoy the action of "turning the sleeves inside out."											
Glow Worm	U. S. A.	Double circle	Walk				I	R			RCA LPM1623 All Purpose Folk Dances

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Noriu Miego	Lithuania	Double circle	Bleking step, walk				I	R			RCA LPM1624 Folk Dances for Fun
Cshebogar	Hungary	Single circle	Walk, stamp, slide, jump				I	R			RCA LPM1624 Folk Dances for Fun
Nigarepolska (Nixie Polka)	Sweden	Single wide	Bleking step, run				I	R			RCA LPM1625 First Folk Dances
O Susanna	U. S. A.	Single circle Girls to gents' right	Walk, swing				I	R			RCA LPM1623 All Purpose Folk Dances
Turn Around Me	Czechoslovakia	Double circle	Walk, run, stamp				I	R			RCA LPM1623 All Purpose Folk Dances
Patti Cake Polka	U. S. A.	Double circle	Heel-toe, slide, clapping					I	R		Bowmar B205 LP Folk Dances #5
A fast moving dance to a catchy tune. The clapping and swinging in this dance make it very appealing to children. An excellent mixer.											

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KEY

I - Introduce
R - Review; if needed reteach
O - Optional

CONTENT PROGRESSION CHART--FOLK DANCES

Grades 4 - 6

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade K	1	2	3	4	5	6	Album or Record
Hora	Israel	Single circle	Side-step					I	R	R	LPM 1623
This traditional dance performed to the music of Hava Nagila creates a sense of gayety in the children which makes it a very popular dance. The tempo of the music gradually quickens to provide an enjoyable challenge.											
Hop Mor Annika	Sweden	Double circle	Walking, skipping clapping, polka					I	R		LPM 1624
This is a very vigorous dance with an easily taught pattern of enjoyable actions. The changing of partners in this dance makes it a good social mixer.											
Norwegian Mountain March	Norway	Groups of three	Waltz or step-hop					I	R		LPM 1622
The unique movements of this dance give the children a feeling of accomplishing a difficult stunt while performing a specific dance step. The action makes the dance an appealing challenge for the dancers.											
Lott Ist Tod	Sweden	Double circle	Stepdrew, slide, polka					I	R		LPM 1622
Crested Hen	Denmark	Threes	Step-hop-step, hop-swing					I	R		LPM 1623
Klumpakojis	Lithuania	Single circle	Walk, polka					I	R		LPM 1624

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade K	1	2	3	4	5	6	Album or Record
Minuet	France	Double line	Minuet step, balance					I	R		LPM 1621
Ace of Diamonds	Denmark	Double circle	Polka, bleking step					I	R		LPM 1622
Dutch Couples	Netherlands	Double circle	Step-hop, step-swing jump					I	R		LPM 1620
Ten Pretty Girls	U. S. A.	Line	Walk, grapevine						I	R	RCA 1624
This novelty dance may be done in couples, as a mixer, or in groups of three of more dancers in a line moving around the floor. Its music has a haunting quality.											
Misirlou	Greece - U.S.A.	Circle	Walk, grapevine						I	R	RCA 1620 Happy Folk Dances
This dance is probably the best known of all the circle dances without partners. Its music is based on the Greek dance Kritikos.											
Sicilian Tarantella	Italy (Sicily)	Two couples in a set	Step-swing, run, skip						I	R	RCA 1621 Festival Folk Dances
This version of the popular Tarantella is based on a number of typical Sicilian steps.											
Sellingers Round	England	Circle	Balance, slide walk						I	R	RCA 1621
This dance is one of the oldest and best-known English Country dances; this is said to have been danced in Queen Elizabeth's day.											

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Klappdans	Sweden	Double circle	Polka						I	R	RCA 1624 Folk Dances for Fun
Ribbon Dance	England	Column of couples	Walk, skip, polka						I	R	RCA 1621
Going to Boston	U. S. A.	Two lines facing	Walk, grand right and left						I	R	RCA Let's Square Dance Album #4
Chestnut Tree	England	Double circle	Schottische, walk hop, heel-toe steps						I	R	RCA 1623 All Purpose Folk Dances
Soldier's Joy	U. S. A.	Double circle of couples	Walk, ladies chain do-si-do						I	R	RCA 1620 Happy Folk Dances
Blackberry Quadrille	U. S. A.	Two lines facing Boys with partners on right	Ladies chain right and left through						I	R	RCA 1620
Shiboleth Basedah	Israel	Single circle	Slide-step, step-hop						I	R	RCA 1622 Folk Dance for all Ages
Moskrosser	Denmark	Double circle	Schottische step						I	R	RCA 1622 Folk Dances for all Ages
Gathering Peascods	England	Single circle	Walk, arm turn, slide-step						I	R	RCA 1621 Festival Folk Dances
Joy for Two	Ireland	Double circle	Schottische step, reel step						I	R	RCA 1622 Folk Dances for all Ages
Djurdjivka	Serbia	Broken circle	Kolo step						I	R	RCA 1620 Happy Folk Dances

Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or Record
				K	1	2	3	4	5	6	
Cotton Eyed Joe	U. S. A.	Double circle	Slide-two step						O	I	RCA 1621 Festival Folk Dances
This vigorous dance in many versions is done throughout the southwestern part of the United States. It is a form of the "heel-and toe-polka," a dance performed the world over. Depending on which variation you choose, it is suitable for any age group.											
Gie Gordons	Scotland	Double circle	Walk - two step (polka)						O	I	RCA 1620 Happy Folk Dances
The gie (or gay) gordons is one of those couple dances that everybody likes and anybody can do. It is an old-time dance of Scottish origin and is a standard favorite on folk dance programs.											
Spanish Circle Waltz	U. S. A.	Two couples in a set	Waltz--balance						O	I	RCA 1620 Happy Folk Dances
This dance dates back to the Civil War period and has remained a favorite. There are several versions of this dance.											
Rakes of Mallow	Ireland - U. S. A.	Two lines	Walk (Leap-run-run)						O	I	RCA 1620 Happy Folk Dances
This popular Irish tune, also known as Galway Piper, is used for innumerable dances, including many American squares and contras. The Irish Waves of Tory is one of the many done in Ireland to this melody.											
Bummel Schottische	U. S. A. - Germany	Circle	Polka step						O	R	RCA 1622 Folk Dances for all Ages

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Name of Dance	Country	Basic Formation	Basic Movement	Suggested Grade							Album or record
				K	1	2	3	4	5	6	
Hay Makers Jig	U. S. A.	Two lines	Walking						O	I	RCA 3004 Let's Square Dance
Buggy Schottische	U. S. A.	Two couples in a set	Schottische step-hop						O	I	RCA 1620 Happy Folk Dances
Supmalinas	Latvia	Two couples in a set	Polka and waltz steps						O	I	RCA 1621 Festival Folk Dances

MODERN WESTERN DANCES

There are several advantages to teaching modern western dancing in the elementary school: only a small physical area is required; a large number of children may participate at one time; it provides vigorous activity for both boys and girls; in recent years, square dancing has become a most popular form of recreation; and it helps to develop skills which may be used socially.

KEY
I - Introduce
R - Review; if needed, reteach
O - Optional

MODERN WESTERN DANCE

Content Progression Chart

Album	Band	Formation	New Basics	Suggested Grade Level K	1	2	3	4	5	6	Description of Basics Page Number
Sets in Order S10 6001	1	Circle	Partner - honors - do si do - walk - circle left or right - forward and back			O	I	R			51
Sets in Order S10 6001	2	Circle	Walk around - swing - couple promenade			O	I	R			51
Sets in Order S10 6001	3	Circle	Corner - allemande left - single file promenade			O	I	R			51
Sets in Order S10 6001	4	Lines of four	Promenade in lines of four - face the couple next to you - inside gents go out - outside couples move up one - ladies move up - right hand star				I	R			51
Sets in Order S10 6001	5	Square	Position numbers and names - promenade outside or inside				I	R	R	R	52
Sets in Order S10 6001	6	Square	Grand right and left - split the ring - separate				I	R	R	R	52
Sets in Order S10 6001	7	Square	Ladies (or men) center - back to back - courtesy turn - forearm turns - partner left, corner right - promenade the corner				O	I	R	R	52

Album	Band	Formation	New Basics	Suggested Grade Level							Description of Basics Page Number
				K	1	2	3	4	5	6	
Sets in Order S10 6001	8	Square	Lead right - circle to a line				O	I	R	R	52
Sets in Order S10 6001	9	Square	Bend the line - opposite do-si-do				O	I	R	R	53
Sets in Order S10 6001	10	Square	Two ladies chain				O	I	R	R	53
Sets in Order S10 6001	11	Square	No new calls - review ladies chain - bend the line				O	I	R	R	53
Sets in Order S10 6001	12	Square	Four ladies grand chain - chain right or left				O	I	R	R	53
Sets in Order S10 6001	13	Square	Right and left thru - promenade halfway				O	I	R	R	53
Sets in Order S10 6001	14	Square	No new basics - review of all basics in album				O	I	R	R	
Sets in Order S10 6002	1	Square	Review calls in Volume I					O	I	R	
Sets in Order S10 6002	2	Square	Left hand star - star promenade inside out and outside in					O	I	R	53

Album	Band	Formation	New Basics	Suggested Grade Level							Description of Basics Page Number
				K	1	2	3	4	5	6	
Sets in Order S10 6002	3	Square	Do Paso - all around your left hand lady - see-saw your pretty little taw					O	I	R	53
Sets in Order S10 6002	4	Square	Pass thru - around one or two					O	I	R	54
Sets in Order S10 6002	5	Square	Box the gnat - roll away with a half sashay					O	I	R	54
Sets in Order S10 6002	6	Square	Allemande thar star - shoot that star					O	I	R	54
Sets in Order S10 6002	7	Square	No new basics - review time					O	I	R	
Sets in Order S10 6002	8	Square	Weave the ring					O	I	R	54
Sets in Order S10 6002	9	Square	California twirl					O	I	R	54
Sets in Order S10 6002	10	Square	Dive thru					O	I	R	55
Sets in Order S10 6002	11	Square	Ends turn in					O	I	R	55

Album	Band	Formation	New Basics	Suggested Grade Level							Description of Basics Page Number
				K	1	2	3	4	5	6	
Sets in Order S10 6002	12	Square	Rip 'n snort					O	I	R	55
Sets in Order S10 6002	13	Square	Grand square					O	I	R	55
Sets in Order S10 6003	1	Square	Review of S10 6001 and 6002						O	I	
Sets in Order S10 6003	2	Square	U-turn back - three-quarter chain						O	I	55
Sets in Order S10 6003	3	Square	Cross trail						O	I	55
Sets in Order S10 6003	4	Square	Wheel around - turn back on the outside track						O	I	55
Sets in Order S10 6003	5	Square	Square thru - one-half - three-quarter - full						O	I	56
Sets in Order S10 6003	6	Big X	No new basics						O	I	
Sets in Order S10 6003	7	Square	Buzz step swing						O	I	56

Album	Band	Formation	New Basics	Suggested Grade Level							Description of Basics Page Number
				K	1	2	3	4	5	6	
Sets in Order S10 6003	8	Square	Right and left grand - turn back						0	I	56
Sets in Order S10 6003	9	Square	Review square thru - around one to a line of four						0	I	56
Sets in Order S10 6003	10	Square	Review U-turn back - three-quarter chain - cross trail - wheel around - turn back - square thru						0	I	56
Sets in Order S10 6003	11	Square	Star thru						0	I	56
Sets in Order S10 6003	12	Square	Alamo style - slip the clutch						0	I	56
Sets in Order S10 6003	13	Square	Couple back track						0	I	56
Sets in Order S10 6003	14	Square	No new basics Review level three						0	I	

MODERN WESTERN DANCE BASICS

(In Teaching Order)

1. PARTNER. Is always the person on the boy's right hand side as he faces the center of the set or circle.

2. HONORS. Dancers turn slightly toward each other and acknowledge with a slight bow from the waist. Usually partners' hands remain joined during honors.

3. WALK OR SHUFFLE STEP. A comfortable, effortless shuffle done in time with the beat of the music.

4. CIRCLE LEFT OR RIGHT. Three or more dancers can circle to the left (or right). They turn slightly to face the left (or right) and walk forward using the rhythmic shuffle step.

5. FORWARD AND BACK. The persons or couples designated move forward toward the center three steps, pause, then back up three steps and blend into the next movement.

6. DO-SI-DO. Two dancers facing each other advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.

7. WALK AROUND SWING. Two dancers, standing right-side to right-side, move forward and around each other, turning in a clockwise direction.

8. COUPLE PROMENADE. In a square or large circle the couple will always move in a counterclockwise direction with the man on the inside and on the lady's left. Basic position is with right hands joined above the joined left hands.

9. CORNER. Corner is always the person on the gent's left hand side as he faces the center of the set or circle.

10. ALLEMANDE LEFT. Within a square or large circle, men face to their left and ladies face to their right, so that each person is facing his corner. Turn the corner with the left arm halfway around, then move by the corner and return to face your partner or follow the next call.

11. SINGLE FILE PROMENADE. Dancers move one behind the other (girls in front of partner) in the direction of the call. Promenade is usually counterclockwise.

12. PROMENADE IN LINES OF FOUR. Two couples promenade side by side.

13. FACE THE COUPLE NEXT TO YOU. In lines of four the two couples turn so they are facing.

14. INSIDE GENT LET GO. In a circle of four, the gent who was on the inside of the line of four lets go with his left hand so the line of four is reformed.

15. OUTSIDE COUPLES MOVE UP ONE. In a line of four, the couple on the outside will move up to join a new inside couple.

16. LADIES MOVE UP. In a line of four, the two ladies will step forward to join two new boys forming a new line of four.

17. RIGHT HAND STAR. The dancers involved put their right hands together. The hands are held about shoulder level. In mixed stars, the girl's shoulder is the guide for height.

18. POSITION NUMBERS AND NAMES. Square formed by four couples, facing in, with the back of each couple parallel to a different wall in the hall. Each couple is from 7 to 8 feet from its opposite couple. The girl is to the right of the gentlemen.

    The couples are numbered 1, 2, 3, and 4 around the square to the right, or counterclockwise, starting with the couple whose backs are closest to the music. Head couples are 1 and 3. Side couples are 2 and 4.

19. PROMENADE OUTSIDE OR INSIDE. All promenades, whether one person, couple, girls, inside, outside, or single file, move counterclockwise, unless the caller specifically directs otherwise.

20. GRAND RIGHT AND LEFT. In the square, partners face and join right hands. Each person moves ahead to give a left hand to the next person, and right to the next, left to the next, until each meets his own partner.

21. SPLIT THE RING. The active or designated couple moves forward to opposite couple and goes through between them. The next call will designate the direction to be followed.

22. SEPARATE. Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their back on each other and follow the direction of the next call.

23. LADIES (OR MEN) CENTER BACK TO BACK. The ladies (or men) indicated turn into the center of the square and stand back to back facing out.

24. COURTESY TURN. Man receives lady's left hand in his left, puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward.

25. FOREARM TURNS. Two persons facing each other use arms designated by call to walk around each other. The grip of a forearm turn should be above the wrist but below the elbow joint.

26. PARTNER LEFT, CORNER RIGHT. The dancers designated join left forearms and turn partners to face corners. Without changing rhythm, drop the partner's arm and join right forearms with the corner to turn her around and come back to your partner.

27. PROMENADE THE CORNER. The girls will pass their partners and promenade with the next man to his home position. They become partners. When changing partners, men always return to their original home position and retain their original number.

28. LEAD RIGHT, CIRCLE TO A LINE. The couples designated lead to the couple on their right and facing them join hands to make a circle of four dancers. They turn the

circle half way around. Then the active gent (the one who led to the right) drops the hand of the person on his left and, moving sideways, leads all four dancers into a line side by side.

29. BEND THE LINE. Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.

30. OPPOSITE DO-SI-DO. Dancers facing directly across from each other in opposite positions, walk toward each other and do-si-do, then back up again to place or blend in the next call.

31. TWO LADIES CHAIN. Two ladies advance, giving a right hand to the other, pulling by, then give the left hand to their opposite man. The men courtesy, turn them around in place.

32. FOUR LADIES GRAND CHAIN. In a square all four ladies form a right hand star and move clockwise, passing one man, to their opposite man who gives them a courtesy turn.

33. CHAIN RIGHT OR LEFT. Designated couples face diagonally to the right or left as directed while remaining in their home position. The ladies then chain across.

34. RIGHT AND LEFT THRU. Executed by two facing couples. Each person advances, taking the right hand of the opposite person momentarily, moving forward and passing right shoulders, and releasing right hands. The man puts his right hand in the small of his partner's back and each couple does a courtesy turn.

35. PROMENADE HALFWAY. Designated couples promenade halfway around the outside of the square to the opposite couple's position.

36. LEFT HAND STAR. The dancers involved put their left hands together. All walk counterclockwise around the square.

37. STAR PROMENADE. Those in the center with a star (usually a left hand star) pick up the partner designated by the caller. In so doing, the man puts his arm around the lady's waist, and she places her hand on the man's near shoulder.

38. INSIDE OUT - OUTSIDE IN. While in a star promenade, those on the inside break their left hand star, but do not let go of their partner. As a couple, they back out halfway around and then partners make a right hand star to star promenade the other direction.

39. DO PASO. Face partner, take left forearm and walk around counter clockwise to the corner. Turn the corner clockwise with a right forearm, let go, then go back to partner. Turn the partner with a courtesy turn to end in home position.

40. ALL AROUND YOUR LEFT HAND LADY. The left hand lady is the corner lady. This is similar to a do-si-do with the corner lady. Face the corner and walk around her passing right shoulders, then come back toward partner.

41. SEE-SAW YOUR PRETTY LITTLE TAW. See-saw is a left shoulder do-si-do in which dancers walk around each other and return to starting position. Dancers pass left shoulders instead of right as in a do-si-do. This call is usually combined with "all around your left hand lady" to form a figure eight pattern.

42. PASS THRU. Hands are not used in the pass thru movement. Two couples facing each other walk forward, passing thru the other couple, each passing right shoulders with his opposite. Dancers should remain facing out without turning and follow the next directional call.

43. AROUND ONE OR TWO: AROUND ONE OR TWO TO A LINE. The call "Separate Around One," means that the active dancer turns his back on his partner and separates, walking around one of the inactive dancers standing next to him. On the call, "Separate Around Two," the active dancer goes around two inactive dancers next to him and follows the next directional call. On the call "Around One (or two) to a Line of Four," the active dancer moves around the proper number of inactive dancers and stops in line with them.

44. BOX THE GNAT. "Box the Gnat" is a call used to reverse direction and exchange places. Dancers face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward and around, making a half right turn. They finish facing each other. Hands must be held loosely enough so that the lady's hand may turn in the man's hand.

45. ROLL AWAY WITH A HALF SASHAY. Two dancers with inside hands joined and both facing the same direction, change places as follows: The partner indicated (usually the lady) rolls across with a left face turn in front of the other person to end standing side by side again, still facing the same direction. The other person can help by either stepping backwards a step to allow the partner to roll across more easily or at times even slide sideways to the right a step as the partner rolls across.

46. ALLEMANDE THAR STAR. Partners face joining left arms in a forearm grip then turning until the man is in the center of the set. Men in the center form a right hand star, then back up. Ladies retain their forearm grip with their partner and (facing the opposite direction from the man) walk forward beside him as the star turns.

This star differs from other stars in that partners are facing opposite directions; as the star turns, those in the center must walk backwards while the partner on the outside walks forward.

47. SHOOT THAT STAR. On the call "Shoot that Star" or "Let that Star to the Heavens Whirl," the star is released in the center, but dancers retain left arm grips. They turn by the left halfway round so the man returns to the outside of the square and again faces counterclockwise. Follow the next call.

48. WEAVE THE RING. A grand right and left without touching hands.

49. PROMENADE ENDING. Just before the end of a promenade partners California Twirl to finish in their home position.

50. CALIFORNIA TWIRL (OR FRONTIER WHIRL). Partners join nearest hands as they stand side by side, man's right with lady's left. They raise their hands into an arch. The lady turns toward the man and walks through the raised arch as the man walks forward and around the lady. The lady ends in the man's original position as he ends in her original position with each dancer facing opposite to their original position.

51. DIVE THRU. Two couples face each other. The couple whose back is to the center of the square raises their joined hands to make an arch while the other couple bends low. Both couples move forward simultaneously and exchange places, one arching over and the other ducking under. After they are past each other, the couple facing out will always do a California Twirl to face back in.

52. ENDS TURN IN. In a line of four the two in the center make an arch. The two on the ends walk forward, turn in, go through the arch and follow the next directional call. The two making the arch walk forward, do a California Twirl automatically to face the center of the set.

53. RIP 'N SNORT. From a circle, and keeping all hands joined, the couple indicated by the call moves straight across the square toward the opposite couple who makes an arch, leading the other dancers, the active couple ducks through the arch made by their opposite couple. The active couple only releases partner's hands and separates, one partner leading half the dancers clockwise; the other partner leads the rest counterclockwise away from each other. They continue around until they again meet and join hands remaking the circle. After all others have gone through the raised arch, the arching couple turns under their joined hands and without releasing hands again becomes part of the circle.

54. GRAND SQUARE. A simultaneous movement wherein the side couples are doing one movement and the head couples are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter to face partner, and back away to the side of the square (4 steps). Facing the opposite, back away to the corner of the square (4 steps), and then turn to face partner and walk to home (4 steps). Do not turn. (Total to here is 16 steps). From this point the action is reversed. Heads back away from their partners (4 steps) turning a quarter turn, and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back up to home (total 32 steps). When the head couples are doing the first 16 steps, the sides start (facing their partners) to back away and do the second 16 steps. Completing this, the sides do the first 16 steps while the heads are doing the last 16 steps.

55. U-TURN BACK. Each active dancer individually turns around exactly 180° to reverse his facing direction.

56. THREE-QUARTER CHAIN. The ladies involved make a right hand star in the center and walk forward, passing two other positions, three-quarters around the square. The man in the position to the right of each girl's home position courtesy turns the lady and she becomes his partner.

57. CROSS TRAIL. Two active couples pass thru and then, without stopping, one dancer crosses in front and the other in back of his partner. The lady who is on the right crosses to the left in front of her partner, while the man crosses to the right behind his partner. Dancers then follow the next directional call.

58. WHEEL AROUND. The couple or couples involved turn as a unit to reverse direction. In making the turn the man will back up while the lady walks forward.

59. TURN BACK ON THE OUTSIDE TRACK. While promenading single file, those indicated turn out and reverse direction.

REQUIRED RECORDS

Fundamentals of Square Dancing

Sets in Order	Instructional Series
(Name of Company)	Level I LP 6001
	Level II LP 6002
	Level III LP 6003

SUPPLEMENTARY RECORDS

Third Grade -

Let's Square Dance RCA Vol. 1 - LE - 3000

Fourth Grade -

Let's Square Dance RCA Vol. 2 & Vol. 3 - LE 3001 & LE 3002

Fifth Grade -

Let's Square Dance RCA Vol. 3 & 4 - LE 3003 - Sets in Order #1

Sixth Grade -

Let's Square Dance RCA Vol. 4 & 5 - LE 3004 - Sets in Order #1 & 2

ROUNDS AND MIXERS

Contemporary dances can play a large part in the success of the rhythmic program. Rounds, mixers, and dances that do not require children to have partners should be used. These activities provide opportunity for individual expression and at the same time give practice in basic skills. Because of the simplicity of many of these dances, children can achieve success and enjoyment.

The content progression chart which follows provides a partial list of many rounds and mixers. The chart lists the resources which can be used for teaching these dances.

Formations and specific skills are not listed in the Content Progression Chart because of the simplicity of the dances.

REQUIRED RECORDS:

Dances Without Partners	Educational Activities #AR 32
Dances Without Partners	Educational Activities #AR 33
Rounds and Mixers Old and New	Bowmar #2056
Rounds and Mixers Number 2	Bowmar #2063

CONTENT PROGRESSION CHART--ROUNDS AND MIXERS

KEY
I - Introduce
R - Review, if needed, reteach
O - Optional

Name	Suggested Grade Level					Record
	2	3	4	5	6	Record
Brown Eyed Mary		I	R			Bowmar 2056
Jolly is the Miller	O	I	R			2056
Mix About		I	R			2056
Bunny Hop		I	R			2063
Smiles		O	I	R		2056
Oh Johnny		O	I	R		2056
Teddy Bear Mixer			I	R		2056
Heel and Toe Polka			I	I	R	2063
Western Stomp				I	R	2063
Hey Look Me Over				I	R	2063
Alley Cat				I	R	2063
Manitou				I	R	2063
Cowboy Mixer				I	R	2063
Ten Pretty Girls				I	R	2056
Happy Polka					O	2063
Canadian Barn Dance					O	2063
Boston Two Step					O	2063
Zip Code 001				I	R	Ed. Act. 32
The Cat's Meow				I	R	32
The Mexican Clap Dance				I	R	32
Old Town Stomp				I	R	32

Name	Suggested Grade Level 2	3	4	5	6	Record Ed. Act.
Uno, Dos, Tres				I	R	32
Coming Round the Mountain				I	R	32
The Flea Jump				I	R	32
Virginny Circle				I	R	32
The Mexican Jumping Bean				I	R	33
Step 'n Stomp				I	R	33
Foot Fancy				I	R	33
Pop Goes the Weasel				I	R	33
Circle Schottische				I	R	33
Dutch Treat					I	33
Star Shuffle					I	33
Let's Cha Cha					I	33

ADDITIONAL RHYTHMIC MATERIALS

The rhythmic materials presented in the first three sections of this bulletin provide a wide range of activities at all levels. The suggested activities listed and described in this unit were chosen because they have proven successful in meeting the objectives of the rhythmic program. The resources listed in the various sections were selected because of their appropriateness to these activities. The resources listed are by no means the only ones available for a rhythmic program. New resources are being produced each year and in many cases may prove to be more effective in teaching the activities than those listed in this manual. It is therefore of utmost importance for the professional staff to constantly seek new material which will supplement or improve the instructional program.

The resources listed below are examples of the type of materials which may be considered. They were not included in the first three sections of this bulletin because of the unique contributions each makes to the rhythmic program.

RESOURCES FOR ADDITIONAL RHYTHMIC MATERIALS

FITNESS AND PHYSICAL EDUCATION RECORDS

Record Title	Company
Get Fit While You Sit - AR 516	Educational Activities, Inc.
Rhythmrix Album - 31	Educational Activities, Inc.
Fifteen Times for Physical Fitness	Kimbo
Chicken Fat - 209	Kimbo
Five Minutes for Fitness	Kimbo
Rhythmic Rope Jumping K-4001	Educational Activities, Inc.
Rope Skipping R4P-12	Educational Activities, Inc.
Coordination Skills LP 6050	Kimbo
Rhythmic Parachute Play LP 6020	Kimbo
And The Beat Goes On LP 5010	Kimbo
And The Beatles Go On and On KEA 8080	Kimbo
Physical Fitness for The Younger Set LP 1055	Kimbo
Ball Gymnastics LP 4031	Kimbo
Danish Ball Rhythmics AR 34- AR 35	Educational Activities, Inc.
Musical Ball Skills AR 30	Educational Activities, Inc.

ETHNIC DANCE RECORDS

Record Title	Company
Indian War Dance	Twinson
Authentic Indian Dances and Folklore LP 9070	Kimbo
Mexican Folk Dances B211LP	Bowmar Record, Inc.
African Heritage Dances E36	
Afro Rhythms LP 6060	Kimbo
Ethnic Dances of Black People Around the World LP 9040	Kimbo
Folk Dances (Latin America) Bowmar #6	Bowmar

ADDITIONAL MODERN WESTERN DANCE RECORDS

Pre-Square Dance ED 121C	Kimbo
All American Dance Winners AR 37 - AR 42	Educational Activities, Inc.

(See also page 57)

PART II - GAMES OF LOW ORGANIZATION

OBJECTIVES

The objectives of games of low organization are:

1. To provide vigorous activity for the development of physical fitness
2. To provide opportunities for social and emotional development
3. To provide opportunity for the practice and development of the basic motor skills (which are fundamental to everyday life and to the advanced team and individual sports in which the children will participate as older children and adults)

The expected student outcomes in games of low organization can be measured by observing the child demonstrate his ability to perform the basic skills in each activity.

OVERVIEW

Games have been the collective heritage of children through the centuries. Every contemporary boy and girl can benefit from this heritage through active participation in games which provide a wholesome outlet for natural exuberance through recreation and opportunities to develop physical fitness.

Those game activities in which many children are active at once and those in which children strain and "put out" good physical effort offer valuable opportunities for developing fitness. Other games, however, are useful in providing a period of lesser activity after more strenuous activity.

It is hoped that the material in this unit will aid the professional staff to better meet the child's need for games which provide a wholesome outlet for their energy with a minimum of organization.

HISTORY

Since the beginning of time children have demonstrated a need to play. The primitive play objects used in the child's play were taken from the available objects in his immediate environment and often assumed the significance of something in real life. Although the rocks, sticks, and boxes have often been replaced by more sophisticated objects such as balls, dolls, and toys, the need to imitate and to dramatize remains an inherent need in all children.

As the play objects became more sophisticated and as man's social structure and communication systems changed, the child's play activity broadened to include games which imitated the social make-up of his environment. Tag-type games involving many children were symbolic of the hunt with each child taking the role of the hunter or hunted. Available objects took on the significance of some vital tool needed to complete the drama. Hence the ball may be the tool used to down the hunted as in our dodgeball type activities. The eraser becomes the food to be obtained in the game of Steal the Bacon. The club becomes the treasure to be guarded in the game of Club Guard.

As long as a child has an imagination, new games will emerge. They will be added to replace some of the traditional games which were enjoyed by the children of our ancestors. Regardless of what transition occurs, children will always find a way to play.

SAFETY

The following is a checklist of safety precautions:

1. See that all play areas are free of broken glass, sharp rocks, and other safety hazards.
2. Teach children to tag lightly.
3. Teach children to tag with one hand.
4. Have sufficient space between groups and activities.
5. Develop rules for proper use of equipment.
6. Establish traffic patterns in games where necessary.
7. See that shoelaces are tied.
8. Protect glasses worn by children.
9. Impress on the class the need for safety precautions.
10. Do not allow a child to participate when he is fatigued.
11. Stress wearing of proper shoes.
12. Stress wearing of proper clothing.

INTRODUCTION

Organized games are a normal outgrowth of guided play. Most games have a rich cultural heritage since they have been handed down from generation to generation with few changes in their basic structures. Active games of low organization are the sports of the primary grades. In these games there are few rules other than the one of sharing and getting along with each other. The object of the games is usually to chase someone or to chase a group. Generally all the players are in one group but they play as individuals with no team loyalty.

Games of "low organization" are called such because they have few and simple rules and require little or no equipment to play. They utilize the basic skills, may be adapted to the space available, and may be played by groups of various sizes. Since they can be organized and taught quickly, they can be enjoyed by children of all ages. However, the amount of time spent playing games of this type decreases as children reach the intermediate grades because then they become interested in the more complex lead-up games to sports.

GUIDELINES FOR GAMES OF LOW ORGANIZATION

1. Avoid circle games where one or two people are active at one time.

   Circle games are valuable in the kindergarten and first grade in that the circle gives the children a feeling of security and enables the teacher to speak to the class in a very controlled manner. However, circles limit the amount of participation of each child. Where possible use several circles instead of one.

2. Avoid elimination type games unless you can change the elimination rule to an active status.

   In games that call for the person who is hit or tagged to leave the game, often the first ones to leave are those who need the most practice in order to improve. Most elimination games can be modified to provide some type of activity, for example: in Hot Potato instead of taking the person who stops, drops the ball, or makes a pass out of the game, have it be a point against him. Hence, those with the fewest points win.

3. Break games down into the smallest logical units of play. Play as many games as possible, regardless of the formation, so that all get a maximum amount of participation.

KEY
I - Introduce
R - Review, if needed, reteach
O - Optional

CONTENT PROGRESSION CHART--GAMES OF LOW ORGANIZATION

Activity	Formation	Skills	Suggested Grade Level							Page Numbers
			K	1	2	3	4	5	6	
Fairies and Brownies	Two lines	Running, tapping	I	R	R					73
Charlie Over the Ocean	Circle	Walking, skipping, galloping, tapping, stooping	I	R	R					74
Crossing the Brook	Lines	Jumping	I	R	R					75
Butterflies and Flowers	Two groups	Running softly	I	R	R					76
Change All	Circle	Starting and stopping quickly	I	R	R					77
Stop and Start	Random	Starting and stopping quickly, running, skipping, hopping, jumping, etc.	I	R	R	R				77
Squirrels in the Trees	Groups of three	Running	I	R	R					78
Skip Tag	Circle	Skipping, tagging	I	R	R	R				78
Circus Master	Circle	Running, walking, galloping, skipping	I	R	R					79
Ball Tag	Random	Running, throwing	I	R	R	R	R	R	R	79
Wild Horse Roundup	Line to random	Running, tagging	I	R	R					80
Jet Pilot	Line	Running	I	R	R					80
Cat and Mice	Circle	Running, tagging	I	R	R					81
Batman	Line	Running, tagging	I	R	R	R				81
Birds	Line	Running, tagging	I	R	R					82
Drag Race	Line	Running	I	R	R					82

Activity	Formation	Skills	Suggested Grade Level							Page Numbers
			K	1	2	3	4	5	6	
Throw and Go	Lines	Throwing and running	I	R	R	R				83
Flowers and Wind	Lines	Running, tagging		I	R					83
Bird Catcher	Lines	Running, tagging		I	R					84
Gardener and Scamp	Circle	Running, skipping, stunt		I	R	R				84
Midnight	Line	Running, tagging		I	R					85
Hound and Rabbit	Circle	Running, tagging		I	R					85
Forest Lookout	Circle	Running		I	R					86
Overhead-Passing Relay	Line	Passing		I	R					86
Fire Engine	Line	Running		I	R	R				87
Numbers Exchange	Circle or lines	Running, tagging	O	I	R	R				87
German Tag	Random	Running, tagging		I	R	R	R			88
Germ and Toothbrush (Two Deep)	Circle	Running, tagging		I	R	R				88
Crows and Cranes	Lines	Running, tagging			I	R	R			89
Water Sprite	Lines	Running, tagging			I	R	R			89
Animal Chase	Circle	Running, tagging		O	I	R				90
Boundary Tag	Lines	Running, tagging			I	R	R			90
Falling Stick	Circle	Moving quickly			I	R	R			91
Human Pogo Stick	Lines	Jumping			I	R	R			91
Hop Across	Lines	Hopping			I	R	R			92

Activity	Formation	Skills	Suggested Grade Level							Page Numbers
			K	1	2	3	4	5	6	
Ostrich Tag	Random	Running, tagging, balance			I	R				92
Circle Run	Circle	Running, tagging			I	R	R	R	R	93
Soccer Bowling	Lines	Bowling			I	R				94
Hook-on Tag	Random	Running, tagging			I	R	R	R		95
Defrost	Random	Running, tagging			I	R	R			95
Spot Tag	Random	Passing, catching, running				I	R	R		96
Club Snatch	Circle or line	Running, tagging				I	R	R	R	96
Busy Ball	Volleyball formation	Throwing, catching				I	R	R	R	97
Hand Polo	Lines	Hitting a ball				I	R			97
Nervous Wreck	Circle	Throwing, catching			O	I	R	R		98
Scatter Ball	Random	Throwing, dodging			O	I	R	R		98
Beat the Clock	Circle	Throwing, catching, running			O	I	R	R		99
Three Down	Circle	Bowling, guarding, setting up pins					I	R	R	99
Arena Dodge Ball	Circle	Throwing, dodging					I	R	R	100
Bombardment	Lines	Guarding, throwing				O	I	R	R	100
Tadpole	Circle and line	Running, throwing, catching				O	I	R	R	101
Crab Soccer	Random	Crab walk, kicking					I	R		102
Center Miss Ball	Circle	Passing and catching								103
Hopscotch	Lines	Hopping		O	I	R	R			103-104

GAMES

FAIRIES AND BROWNIES

Area: Playground or all-purpose room with two lines drawn 40 to 50 feet apart and parallel, 60 to 25 feet long, depending upon the number of players

Supplies: None

Formation: Players are divided into two equal groups, the fairies and the brownies. Each group stands behind one of the lines. The fairies turn their backs to the brownies. A leader or lookout watches the game and gives the necessary signals.

Skills to be Taught: How to respond quickly to a signal; how to tag correctly; how to accept being caught and to play with your new group; how to be aware of what the game requires; remembering one's role; chasing or being chased

Procedure: Brownies creep forward quietly. The lookout, when he sees the brownies are near enough to make it possible to tag players, calls out, "Look out for the fairies!" The fairies then turn and chase the brownies, each fairy tagging as many brownies at possible before the latter cross their safety line. All the brownies tagged become fairies and join that group.

The game is repeated, the brownies turning their backs. Players are not permitted to look over their shoulders while awaiting the approach of the oncoming players.

The winning side is the one having the greater number of players at the end of six chasings or at the end of the available time period.

Teaching Suggestions:

1. Before giving the signal, encourage all children to approach close to the chasing group.
2. Discourage those who deliberately try to be tagged.
3. Teach personal control in not looking and ability to respond immediately when the signal is given.

CHARLIE OVER THE OCEAN

Area: All-purpose room or playground

Supplies: None

Formation: Two groups evenly divided, one in the center and the other forming a circle around them

Skills to be Taught: How to arrange a formation quickly; how to make movements at the correct time; how to tag correctly

Procedure: Joining hands, circle players walk, skip, or gallop around the center players. On the word "me," all stoop; and each center player tries to tag a circle player before he can stoop. If tagged, the person tagged exchanges places with the center player.

"Charlie over the ocean, Charlie over the sea,
Charlie catch a blackbird, Can't catch me!"

The round is chanted with "sea" being higher and "me" ending on a still higher note, almost a shriek.

Teaching Suggestions:

1. Draw a small (5') circle in the center in which the center players must keep one foot.
2. Have them learn the chant before playing.
3. If a center player continues to be unsuccessful, have him change places with a circle player.

CROSSING THE BROOK

Area: Classroom, all-purpose room, playground

Supplies: Four or more jump ropes, or chalk to mark lines

Formation: Mark two lines on the court or field which are about 10 inches apart at one end and several feet apart at the other, to represent the brook. Make two or more brooks in lines several feet apart.

Skills to be Taught: Jumping and landing; taking turns in line

Procedure: The children line up at the narrow end of the brook. Each child in turn jumps over the brook, turns to the left, and returns to the line. If he is successful, he takes a place to the right of the line to wait for his next turn. If he "gets his feet wet," he must go to the end of the original line and jump again from the same place. The child who goes farthest up the brook is the winner.

Teaching Suggestions:

1. Be cautious about playing this on a slick surface.
2. If you use several brooks, let one player go across all of them before the next player starts. This will help prevent collisions from the rear.

BUTTERFLIES AND FLOWERS

Area: Playground or all-purpose room

Supplies: Piano or phonograph

Formation: Players are divided into two groups, one group to be flowers and the other to be butterflies. Each flower takes a squatting position three or four feet away from another flower.

Skills to be Taught: How to play an organized game; learning the social aspects of play

Procedure: While soft music is played, the butterflies spread their wings and run softly among the flowers. When the music stops, the butterflies must stop immediately. From their squatting positions, the flowers reach out and try to tag the butterflies. If tagged, the butterflies squat with the flowers. This continues until all the butterflies are caught, whereupon the butterflies become flowers and vice versa.

A butterfly who fails to stop or who seeks safety after the signal is given must stand by the teacher for a short while to watch how successful butterflies work.

Teaching Suggestions:

1. Limit the size of space in which flowers and butterflies may play. Otherwise the butterflies will remain too far away for successful tagging.
2. Use a whistle, drum, or other signal-giving instrument to indicate the stooping times if music is not available.
3. Encourage all to be venturesome.

CHANGE ALL

Area: Playground or all-purpose room

Supplies: Chalk or pieces of cardboard

Formation: Single circle with each person (except one) in the center, having a marked "home" on which to stand

Skills to be Taught: How to win and lose; how to play in an organized group; how to obey the rules of a game; how to start and stop quickly

Procedure: Each person has some sort of a marker on which he stands in a large circle. "It" calls out, "Change All" and each person must "move" to a new home which may not be just next door. While they are changing, "It" tries to get a "home" which, if successful, makes another "It," who continues the game.

Teaching Suggestions:

1. Space homes evenly about 3' apart.
2. Keep score of Boys vs. Girls. An "It" is a mistake against their side.
3. You may keep scores on individuals. This will help certain ones strive not to be "It" repeatedly.
4. Show and explain to some that they need not go across the circle but around the edge and that there is always more room on the outside of the circle.

STOP AND START

Area: Playground. Divide the area into four sections.

Supplies: Whistle

Formation: 4-12 players (three groups occupying three sections of the playing area) standing around the playing area. (One of each group is leader.)

Skills to be Taught: Running; stopping and starting quickly and maintaining balance

Procedure: The leader suddenly points in one direction and says, "Run!" The children all run in this direction. When the leader blows a whistle, all children stop immediately and face the leader in order to watch for the next direction. Children who do not stop promptly on the whistle signal or fail to follow directions are eliminated from the game or assigned to a fourth group which plays on the fourth section of the playing area. As the elimination group becomes larger, increase the size of the playing area. The leader may give a command such as "Fly," "Hop," or "Skip," as he points in one of the directions. The player who remains in the original group the longest wins.

Teaching Suggestions:

1. Give rapid and varied directions.
2. Teacher acts as leader until the children learn how to play the game.
3. Put children back into the game as quickly as possible.

SQUIRRELS IN THE TREES

Area: Playground or all-purpose room

Supplies: None

Formation: Two-thirds of the players form couples with their hands joined. In this manner they form hollow trees. The trees should be scattered about in no set formation with considerable space between them. The remaining one-third of the children enter trees as squirrels and stand there. There should be one or more players without a tree home.

Procedure: The teacher, or a leader, calls, "Acorns!" whereupon all squirrels, including the homeless, run around to secure a new home. Squirrels who leave a tree may not return immediately to the same tree. Those unsuccessful in securing a tree become homeless squirrels. The game is continued as long as desired. Three changes should be made in the position of players so that all children have the chance during some part of the game to be squirrels.

Teaching Suggestions:

1. When the game is new, use only one homeless squirrel.
2. Do not permit two squirrels to occupy one tree.
3. Give the signals in rapid succession.
4. Have the trees scattered over an area large enough to encourage a vigorous run when changes are made.

SKIP TAG

Area: Playground or all-purpose room

Supplies: None

Formation: Players form a single circle, all facing inward. An "It" is chosen, who stands outside the circle.

Skills to be Taught: How to skip; how to tag correctly; starting and stopping quickly

Procedure: The "It" while skipping around the outside of the circle, tags a circle player. The circle player skips after the "It" and tries to catch him. If "It" reaches the vacant space left by the circle player, the circle player becomes "It" and the game continues. If the "It" is caught by the circle player, he remains "It."

Teaching Suggestions:

1. Do not permit the "It" to skip for a long distance before tagging a circle player.
2. Do not permit running or skipping with only one foot.
3. Develop skipping skill as a game objective.
4. If "It" is not successful in reaching a vacant space after three consecutive tries, choose a new "It."
5. Vary this activity using different locomotor movements.

CIRCUS MASTER

Area: Playground, all-purpose room, or classroom

Supplies: None

Formation: The class is in a large circle with a small circle marked in the center.

Skills to be Taught: Variety of skills may be used, such as run, walk, gallop, or skip.

Procedure: One student is selected to be the Circus Master and goes to stand in the small circle. The Circus Master pretends that he has a whip and is going to have the animals go through a stunt. He may say, for example, that the pupils are all horses. Then he says, "We are going to gallop like this," and demonstrates. He then says, "Horses, ready, gallop!" and he gallops around the small circle while the horses gallop around the large circle. When he is ready, he gives the command to halt and goes back to his place in the large circle. A new Circus Master is selected and the game is continued. Many different animals may be imitated, and many different stunts may be used.

Teaching Suggestions:

1. Select stunts so the children can practice basic movements.
2. Do not let the Circus Master keep the stunt going too long.

BALL TAG

Area: Playground or all-purpose room

Supplies: Two 6" or 8 1/2" playground balls

Formation: None

Skills to be Taught: Running; throwing

Procedure: Two children are chosen to be "It." They each have a ball and attempt to touch other players with the ball below the neck. The "Its" may tag a player with the ball in their hand or they may throw the ball. Any player that the ball touches is out. The last two not tagged with the ball are "It" for the next game.

Teaching Suggestion:

1. Encourage "Its" to throw ball accurately, not hard.

Variations:

1. In upper grades have one "It" who uses two balls.
2. Rather than having tagged players leave the game, have each time the ball touches them be one point against them and play for a time limit. Those with the fewest points at the end of the time are the winners. Choose a new "It." from the winners.

WILD HORSE ROUNDUP

Area: Playground or all-purpose room

Supplies: None

Formation: Wild horses are at the end of the range designated as the mountains. The cowboys are on the range.

Mark off an area designated as the range and another area to be the corral.

Skills to be Taught: Running; tagging

Procedure: The foreman of the cowboys calls, "Wild horses," and the horses run from the mountains into the open range. Horses must stay on the range until caught. When a horse is caught he goes to the corral. The last horse not to be caught is the new foreman and he chooses three players who have not been cowboys to help him catch horses in the next game.

Teaching Suggestions:

1. Encourage those not being chased to conserve energy.
2. Encourage cowboys to work together.

JET PILOT

Area: Playground or all-purpose room

Supplies: None

Formation: Players are "Jet Pilots" and stand with both feet behind starting line.

Mark off a starting line and a base line about 30 feet apart.

Skills to be Taught: Running; changing direction

Procedure: One player who is Starter calls "Tower to pilots, take off!" or "Take off!" Jets Pilots zoom (run) down to opposite base and back to starting line. First pilot to return to starting line calls "Checking in!" and he becomes the new Starter for the next race.

Teaching Suggestions:

1. Encourage children to start only on the signal.
2. Play two or three games at the same time (8-10 per group).

CAT AND MICE

Area: Playground or all-purpose room

Supplies: None

Formation: Single circle (10-12 per group) with four "mice" in the center and a "cat" on the outside.

Skills to be Taught: Running; tagging

Procedure: On a signal, the "cat" runs into the circle and tries to tag all the "mice." The "mice" may run anywhere within the circle to avoid being tagged. When tagged the mouse takes his place in the circle. The last mouse not to be tagged is the "cat" for the next game. The leader then chooses four new "mice."

Teaching Suggestion:

1. Number by three's or four's around the circle and let the one's, two's, etc. be the mice.

BATMAN

Area: Playground or all-purpose room

Supplies: None

Formation: Two parallel lines about 60 feet apart with a space to the side designated as the Bat Cave. Two children designated as "Batman" and "Robin" stand between the two lines. The rest of the class is on one of the lines.

Skills to be Taught: Running; tagging

Procedure: The players standing on the line may choose one of four names; Joker, Riddler, Cat Woman, or Penguin. Batman calls one of the four names; all with that name run in an attempt to reach the opposite line without being tagged by either "Batman" or "Robin." Those tagged go to the the Bat Cave and the game continues till all four names have been called. Batman and Robin choose replacements from those not tagged. Tagged players rejoin group and game is repeated.

BIRDS

Area: Playground or all-purpose room

Supplies: None

Formation: An area approximately 40' x 60' with "It" standing at one end of the area and others at the opposite end.

Skills to be Taught: Running; tagging

Procedure: The group decides what kind of bird they want to be. After deciding, they spread out and run to "It" and say "Spring is sprung, songs are sung; what kind of bird are we?" "It" has three guesses. After a wrong guess the rhyme is repeated; after a correct guess, all players attempt to run back home before being tagged by "It." If all three guesses are wrong, the group says, "No, we are (Name)!" and run as "It" gives chase. A new "It" is chosen from those not tagged and game continues.

Teaching Suggestions:

1. Teach rhyme first.
2. Play several games at once.

DRAG RACE

Area: Playground or all-purpose room

Supplies: None

Formation: All players except the flagman stand on a starting line about 30' to 40' from the finish line. The flagman stands at the end of the finish line.

Skills to be Taught: Running

Procedure: Players on the starting line count off by names of automobiles or silently choose one. Each may choose whichever he desires and there may be duplications. When the flagman, standing at the end of the finish line, raises his arm sideward, all cars start their motors to warm-up. When the flagman lowers his arm the automobiles race to the finish line. The flagman announces the winning "car" who becomes the new flagman.

Variation: Have just the Chevrolets, Fords, and Plymouths drag rather than all the cars.

THROW AND GO

Area: Playground

Supplies: One 6" or 8-1/2" playground ball for each team

Formation: Four or more teams (5-8) in relay formation. (Teams need not be even.)

Skills to be Taught: Throwing; running

Procedure: First player on each team holds a ball. On signal, balls are thrown straight ahead as far as possible. Each thrower runs to retrieve any ball other than his own and returns to his place in line. First one back to starting position gets one point for his team. After all players have returned, players hand ball to next person in line and go to the end of the line. Team with the most points wins. Play according to time rather than turns.

Teaching Suggestion:

1. Use different color balls or pieces of different color tape on balls to distinguish balls.

FLOWERS AND THE WIND

Area: Playground or all-purpose room with two parallel base lines 30 feet long and 50 feet apart

Supplies: None

Formation: Players are divided into two groups. The groups stand behind the base lines facing each other. One group represents flowers. This group selects a flower name without letting the other side know what the name is. The second group represents the wind.

Skills to be Taught: How to play in an organized group; how to tag correctly; how to arrange a line formation quickly; how to respond to a signal

Procedure: The flowers advance with a skip or run to within a short distance of the base line of the wind. On their arrival, the wind players try to guess correctly the name of the flower chosen. When the name is called, the flowers turn and try to run over their base line without being tagged. Each wind player tags as many flowers as possible before the flowers cross their base line to safety. Those tagged join the wind players. The remaining flowers choose a new name and the game is continued until all are caught, whereupon the flowers become the wind and the wind the flowers.

Teaching Suggestions:

1. Reverse names of the wind or the flowers following each successful guess to vary the game. Then the winners would be the group which had the most players at the end of the playing time.
2. Encourage the timid players to advance close to the opposite base line. If necessary, parallel lines may be drawn two or three feet in from the base lines, the flower players being required to toe the line.
3. Do not allow wind players to stand on or over their base line while trying to guess a flower name.

BIRD CATCHER

Area: Playground or all-purpose room. Mark off two corners on one end of the area - one as the nest and the other as the cage. Designate the other end of the area as the forest.

Supplies: None

Formation: A Mother Bird stands in the nest; the Bird Catcher stands midway between the nest and the cage. Give the remaining players who are in the forest the names of various birds, such as Robin, Bluebird, Crow, etc.

Procedure: The Mother Bird calls, "Robin," whereupon all Robins run from the forest to the nest while the Bird Catcher tries to catch them. If he tags a Robin, he takes the player to the cage. All Robins who reach the Mother Bird are safe. Then the Mother Bird calls for another group of Birds. The game continues until all Birds are either in the nest or in the cage. The winning group of birds is the one that has the largest number safe in the nest.

Teaching Suggestions:

1. Give various children an opportunity to be either the Bird Catcher or the Mother Bird.
2. Add a second Bird Catcher when the children become adept at dodging.
3. This game may be used in conjunction with a nature-study program on birds.

GARDENER AND SCAMP

Area: Playground or all-purpose room

Supplies: None

Formation: Single circle (8-10 players per circle) with one person the "Scamp" in the middle and the "Gardener" outside the circle.

Skills to be Taught: Running; skipping; etc.

Procedure: The "Gardener" walks around the outside of the circle saying, "Who let you into my garden?" The "Scamp" answers, "No one," and the "Gardener" begins to chase him. The "Scamp" runs in, out, and across the circle and does stunts and tricks which the "Gardener" must imitate as he chases him. If the "Gardener" catches the "Scamp" he becomes the new "Scamp" and a new "Gardener" is chosen. If after thirty seconds or so the "Gardener" does not catch the "Scamp," the "Gardener" goes back to his place in the circle and a new "Gardener" is chosen. The old "Scamp" remains for another turn.

Teaching Suggestions:

1. Encourage "Scamp" to do many tricks.
2. If "Scamp" gets tired after several turns give someone else a chance to be the "Scamp."

MIDNIGHT

Area: Playground or all-purpose room (locate a fox's den and a sheepfold some distance away from the den.)

Supplies: None

Formation: One player, the fox, is in his den; all others are sheep in the sheepfold.

Skills to be Taught: How to follow a leader; how to follow directions; how to tag correctly.

Procedure: The fox leaves his den and wanders around the meadow; whereupon, the sheep sally forth and, approaching the fox, ask him, "What time is it, Mr. Fox?" Should the fox say, "Three o'clock," or "Five o'clock," or "Ten o'clock," the sheep are safe; but when the fox says, "Midnight!" the sheep must run for the sheepfold as the fox may then begin to chase them. The fox tags as many sheep as he can before they find shelter in the fold. The caught sheep go to the fox's den and thereafter assist the first fox in capturing sheep. The original fox is always the first one to leave the den. The last sheep caught becomes the fox for the new game.

Teaching Suggestions:

1. When there are two or more foxes chasing, have all of them, while running, hold the right or left arm high in the air, letting the sheep know which players are the foxes.
2. Do not permit the players to scatter over too large an area.
3. Use a restraining line in front of the fox which the sheep must touch before they can ask, "What time is it?"

HOUND AND RABBIT

Area: Playground or all-purpose room

Supplies: None

Formation: 10-16 players. One player is the Hound and one is the Homeless Rabbit. Divide the other players into groups of three. Two of the three players stand with hands on each other's shoulders and represent a hollow tree. The third, a rabbit, stands inside the tree.

Skills to be Taught: Following directions and arranging formations quickly

Procedure: The Hound begins to chase the Homeless Rabbit. This Rabbit may take refuge in any tree, but two Rabbits may not remain in the same tree. Therefore, as soon as the Homeless Rabbit enters a hollow tree, the Rabbit who is already there must run for another tree. The Hound then chases the Rabbit. If the Rabbit is caught by the Hound, they reverse positions and continue the game.

Teaching Suggestions:

1. Stop the game and change assignments from time to time.
2. Everyone should have an opportunity to be a Rabbit or a Hound.
3. Instruct Rabbits to leave the hollow tree as soon as the Homeless Rabbit enters.

FOREST LOOKOUT

Area: Playground or all-purpose room

Supplies: None

Formation: Two circles are formed, the members of the outside circle standing behind inner circle players. The outside players represent fire fighters; the inside members, trees. One player is chosen to be the lookout. He stands in the center.

Skills to be Taught: Following directions; stopping and starting; changing directions.

Procedure: The lookout calls loudly, "Fire in the mountain, run, run, RUN!" At the same time he claps his hands. On hearing the last "RUN," the outside players start rapidly around the circle to right or left as may be desired, all moving in the same direction. While the fire fighters are running, the lookout quietly steps in front of some inner circle player. The runners who see the lookout do likewise. The player who can find no tree becomes the lookout, and the former trees and fire fighters exchange places.

Teaching Suggestions:

1. Frequently require players to step several steps backward since the diameter continually grows smaller.
2. Have the lookout endeavor to deceive the fire fighters as to the last command.

OVERHEAD-PASSING RELAY

Area: Playground or all-purpose room

Supplies: One deck tennis ring for each group of 8 to 10 children

Formation: File

Skills to be Taught: Continuing a form of locomotion according to rules when trying to win a race; working for speed with different forms of locomotion; considering safety of self when moving fast.

Procedure: Players are arranged in files behind a starting line. Each file represents a team, and all files are composed of an equal number of players. A goal is designated approximately 30 feet from the starting line. The goal may be a line. As the signal is given, the last player in each file runs with the ring to the goal, returns to the starting line, hands the first player the deck tennis ring with an overhead pass and remains at the front of the line. The ring is passed overhead to each player in the line and the last player repeats the above procedure. The team wins which finishes first with all of the players back in their original places in the file.

Teaching Suggestions:

1. Vary the game by having runners carry different objects.
2. Use different forms of locomotion such as hopping, skipping, running, or a combination.

FIRE ENGINE

Area: Playground or all-purpose room. Draw a starting line 30' long and a goal 30' distant.

Supplies: None

Formation: Divide entire class into groups of 4 or 5. Each group is given a number. One player, the Fire Chief, stands by the goal line. The other players stand behind the starting line.

Procedure: The Fire Chief gives the alarm by clapping his hands. The number of claps tells the players which group is to run to the goal line and back. The group runs when he calls, "Fire!" The first player back to the starting line becomes the new Fire Chief, and the game is continued in this manner. All players run if the Chief calls, "General Alarm! Fire!" The player who returns first across the starting line becomes the new Chief.

Teaching Suggestions:

1. Caution players to keep both feet behind the starting line.
2. The general alarm should not be given too frequently.
3. Caution should be observed when large groups of children run at the same time.

NUMBERS EXCHANGE

Area: Playground or all-purpose room

Supplies: None

Formation: Single circle, players numbered off around the circle. "It" is in the center of the circle.

Skills to be Taught: Running

Procedure: "It" calls two numbers. Players whose number are called try to exchange places. "It" tries to get in one of the vacated positions before the other gets there. The player left without a position becomes the new "It."

Teaching Suggestion:

1. Play two games at the same time, 10-12 per group.

Variation: Have "It" tag player instead of getting to a vacant position.

GERMAN TAG

Area: Playground or all-purpose room

Supplies: None

Formation: None

Skills to be Taught: Running; tagging

Procedure: Two people are chosen to be "It." The "Its" try to tag the rest of the players. When a player is tagged he must stop with his feet apart. If someone goes under the legs of a tagged player, the tagged player is free to run again. The game continues till all but two are caught or for a time limit. If game continues till all but two are caught, those two become the new "Its." If game goes for a time limit, two new "Its" are chosen.

Teaching Suggestions:

1. Encourage players to go under legs without touching caught player.
2. Encourage free players to look for caught players to free.

GERM AND TOOTHBRUSH

(TWO DEEP)

Area: Playground or all-purpose room

Supplies: None

Formation: Double circle facing the center, with two extra people.

Skills to be Taught: Running; tagging

Procedure: One player, the toothbrush, chases another player, the germ. The germ tries to land on a tooth (any front player) before being tagged; if he is successful, the back player of that set becomes the next germ. Any time the germ is tagged before landing on a tooth, positions are reversed (The runner becomes the chaser.)

Teaching Suggestions:

1. Encourage quick changes to keep the game active.
2. Play two games at the same time.

CROWS AND CRANES

Area: Playground or all-purpose room

Supplies: None

Formation: Divide the class into two teams. The players of one side, designated as Crows, take positions on one side of the center line. The players of the other side, designated Cranes, take positions on the opposite side of the center line. The area of play should be approximately 60' by 20', with a center line.

Skills to be Taught: Running; tagging; starting fast from a standing position; paying attention to signals; teamwork

Procedure: The teacher or leader should take a position at one end of the center line. When the players are in position, the leader shall call either "Cr-r-anes" or "Cr-r-ows." In calling Cranes or Crows, the leader should "drag" the first part of each word. The players on the side whose name has been called turn and run to their baseline to avoid being tagged. The players on the side whose name was not called attempt to tag their opponents before they can cross their baseline. When all the players on one side have been tagged, the game is over. When the game is played according the time, or an even number of calls for each team, the team which has tagged the most players is the winner.

Teaching Suggestions:

1. Remind the children to listen carefully to the leader.
2. Teach them to tag correctly.

WATER SPRITE

Area: Playground or all-purpose room

Supplies: None

Formation: Two goal lines, 30 to 50 feet apart

Skills to be Taught: Running; dodging

Procedure: Players are divided into two groups, each group lined up behind its goal line 30 to 50 feet from the other. One child, the Sprite, stands in the center of the playing area. Each member of the two groups is numbered. The Sprite points to one side and calls a number. The person whose number is called immediately calls the number of someone on the opposite side. These two players change places while the Sprite tries to tag one. If he succeeds, he changes places with the player and goes to the side toward which the tagged one was running. The player tagged becomes "It."

Teaching Suggestions:

1. Have the Sprite call numbers quickly.
2. Encourage proper form in running.

ANIMAL CHASE

Area: Playground or all-purpose room

Supplies: None

Formation: Area with two goals, 40' apart

Skills to be Taught: Running; dodging; tagging

Procedure: One player is the Hunter and is stationed behind one of the goal lines. The remaining players are the animals and are stationed behind the opposite goal line. The leader gives each one of the players in the zoo the name of some animal. The Hunter calls out the names of animals until he calls an animal name which has been given to one or more of the players. When the correct animal name has been called by the Hunter, these animals run to the opposite goal line and return again to the zoo. The Hunter attempts to tag the animals upon their return from the opposite goal to the zoo. The animal tagged by the Hunter becomes the new Hunter. If all animals return safely to the zoo without being tagged, a new animal name is given to each of these runners.

Teaching Suggestions:

1. Urge the children to listen carefully and to follow directions.
2. Stress correct mechanics of running.

BOUNDARY TAG

Area: Playground or all-purpose room

Supplies: None

Formation: Teams face the line of direction (either clockwise or counterclockwise) outside the playing area, but next to the boundary line. Players line up behind their captain, each with his arms locked around the waist of the player in front of him.

Skills to be Taught: Running; tagging; tapping lightly

Procedure: At a signal, teams run forward, following the lines of the playing area. Each captain attempts to tag the end player of the line ahead of him. The tag does not count if the chain of the team is broken. When a captain succeeds in touching the last man of the team ahead of him without having his team break apart, teams reverse directions and begin a new game.

Teaching Suggestions:

1. Place children at the corners to represent posts.
2. The children representing posts may not be touched while being passed.
3. When three or four teams compete at the same time, eliminate the team whose end player is tagged.
4. Play until only one team remains.

Variation: Give a point to the team that first tags a team. The team that scores five points is the winner. This avoids the elimination of any team.

FALLING STICK

Area: Playground, all-purpose room, or classroom

Supplies: One yard stick for each 8 to 10 children

Formation: Children stand in a circle facing the center. Each child has a number.

Skills to be Taught: Moving quickly

Procedure: "It" stands in the center of the circle, places his finger on the top of the yard stick, calls a number and releases the stick. The person whose number is called must catch the stick before it falls to the floor. If successful, he is "It" for the next turn.

Teaching Suggestions:

1. Have several groups playing at one time.
2. Adjust the size of the circle to the ability of the children.

HUMAN POGO STICK

Area: Playground or all-purpose room

Supplies: None

Formation: Two lines, 15 feet apart. Divide the class into groups with not more than 4 players on a team.

Skills to be Taught: Jumping

Procedure: Have teams lined up in file formation behind the line. On the signal, the first person on each team moves to the other line in short jumps and returns in the same way, touching the next person in line. He repeats the action. The first team that finishes wins.

Teaching Suggestions:

1. Have the lines 25 feet apart.
2. Practice jumping before doing the relay.

HOP ACROSS

Area: Playground or all-purpose room

Supplies: None

Formation: Two parallel lines are marked 25 feet apart. Two teams of players are chosen, and each team stands on one of the two goal lines.

Skills to be Taught: Hopping

Procedure: At a signal from the leader, each pupil with arms folded, advances toward the opposite goal by hopping on one foot. Each pupil must try to reach the opposite goal without unfolding his arms or putting down his foot. If a player commits either of these faults, he must return to the original goal line and begin again. Players must dodge each other in attempting to reach the opposite goal. The team whose players all reach their goal line first becomes the winner.

Teaching Suggestions:

1. Caution players against bumping and jostling.
2. The distance for hopping should be increased according to the skill of the player.

OSTRICH TAG

Area: Playground or all-purpose room

Supplies: None

Formation: The players are spaced at random around the playing areas. One player is selected to be "It."

Skills to be Taught: Balancing on one foot

Procedure: "It" attempts to tag one of the players. The players may protect themselves from being tagged by standing in Ostrich fashion: the player stands on the left foot with the left arm under the right leg and with the left hand grasping the nose. (It is equally acceptable for players to stand on the right foot and reverse each of the described positions.) If "It" can tag one of the players before the standing position of the Ostrich is assumed, the player tagged becomes "It."

Teaching Suggestions:

1. Urge the player who is "It" to be deceiving in his motion as he runs to tag a player.
2. Players should not be permitted to protect themselves by standing in Ostrich fashion more than twice during the tagging period of "It."

CIRCLE RUN

Area: Playground or all-purpose room

Supplies: None

Formation: The group is arranged in a circle, players standing elbow distance apart, facing inward. If the group is small, they count off by two's or three's. If the group is large enough, the players stand closer together and count off by four's, five's, or six's.

Skills to be Taught: Starting on a signal; starting fast from a standing position; tagging correctly and safely

Procedure: The leader calls one of the assigned numbers. All players with that number start running around the circle, each runner attempting to tag one or more players running ahead of him. As successful runners reach their starting place, they stop. Runners who are tagged are eliminated and withdraw from the game by going to the center of the circle. Another number is called and the players with that number run. Continue until all numbers have been called. Re-form the circle with the successful runners, re-number them and repeat the pattern until only four runners remain. They are the winners. As the number of players decreases, a circle may be drawn on the ground, which the runners must stay outside of.

Teaching Suggestions:

1. Players must have both feet on the line and face the center of the circle when they return to their place and must remain in that position until their number is called again.
2. Line up the players according to height; that is, have all the No. 1's about the same height, etc.
3. Have girls running at the same time and have boys running at the same time.

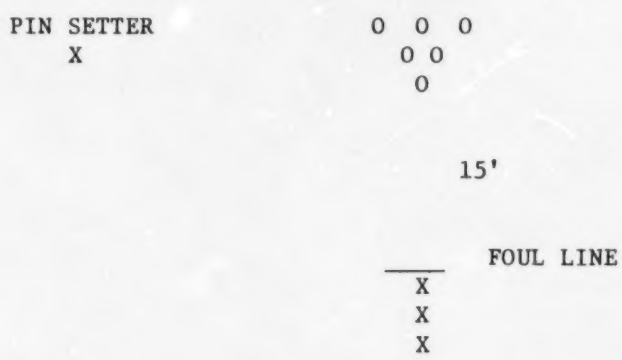
SOCCER BOWLING

(Indoors)

Area: Classroom or all-purpose room

Supplies: Three to six bowling pins and one 8 1/2" playground ball or soccerball for each group used.

Formation: Each group lines up behind the foul line, approximately 15 feet from the pins, except the one student chosen as the pin setter.



Skills to be Taught: Passing

Procedure: The first student in line places the ball behind the foul line and kicks the ball, as if passing, toward the group of pins. If all pins are knocked over this student becomes pin setter. If all pins are not knocked over the student returns to end of his line.

Teaching Suggestions:

1. More or less pins may be used.
2. Have student keep eyes on target as he kicks the ball.
3. Observe foul line.
4. Have students attempt a side of the foot kick.

HOOK-ON TAG

Area: Playground

Supplies: None

Formation: Players are in couples, elbows hooked. Couples should be scattered about the area.

Skills to be Taught: Fast starting and stopping; tagging correctly; safe and fast running

Procedure: One player is selected as the tagger and one other player is the runner. The runner tries to join a couple before being tagged. The third member becomes the new runner and the tagger must chase him. If he is caught, the runner becomes the tagger and the tagger becomes the runner.

Teaching Suggestions:

1. Change runner often.
2. Be sure the couples stay hooked until the runner forces the third player to leave.

DEFROST

Area: Playground or all-purpose room, and area about 60' by 60'.

Supplies: None

Formation: None

Procedure: Choose five taggers with identifying traits: wearing red, etc. Choose two defrosters who are fast runners. The taggers, after counting aloud to five in a football huddle, start the chase. Tagged players freeze and stay frozen. The spice of the game is that the two defrosters may unfreeze any player; as they do so, they shout, "Defrost!" Defrosters may also be frozen by taggers. The game continues for a time limit or until all are frozen. New chasers and defrosters are chosen and the game continues.

Teaching Suggestions:

1. Have unfrozen players walk rather than stand where they are tagged.
2. Encourage players to stay within the boundary line.

SPOT TAG

Area: Playground or all-purpose room

Supplies: 8-1/2" playground ball

Formation: The player chosen to be "It" takes his place in a small circle, and the other players stand with one foot touching the outside of this circle.

Skills to be Taught: Passing; catching; dodging; running

Procedure: "It" starts the game by bouncing the ball twice. While he is doing this, the other players scatter to various parts of the playing area. As soon as "It" has bounced the ball twice, he attempts to tag a player by throwing the ball at him. If a player is hit, he becomes a Spot. Once a Spot, he is not allowed to move from that place; but he immediately begins to assist "It" by throwing the ball at someone else, trying to make that person a Spot. "It" must recover the ball whenever it is not within reach of a Spot, and he may either pass it to a Spot from the position where he recovered it or he may go to the center circle and throw at some player from there. The game continues until all but one player have become Spots. The player not hit with the ball becomes "It" for the next game.

Teaching Suggestions:

1. Divide large groups into two separate games.
2. Boundary lines may be set to limit play to a specified area.
3. Since there is a lot of running, Spot Tag is a good cold weather game.

CLUB SNATCH

Area: Playground or all-purpose room

Supplies: Bowling pin

Formation: Two lines, facing, about 30' apart.

1 2 3 4 5 6 7 8 9

X (bowling pin)

9 8 7 6 5 4 3 2 1

Skills to be Taught: Running; tagging; dodging; starting; answering to a number

Procedure: The leader calls one of the numbers. The two players with that number run into the center. They may try to pick up the pin and carry it back to their own place or let the other person pick it up and try to tag him back before he can get to his place. The one who succeeds in getting back with the pin or tagging the other person carrying the pin scores a point for his team. The pin is replaced and another number is called.

Teaching Suggestions:

1. If the group is large, separate into two teams after the game has been learned.
2. If players are slow in taking the pin, a second number may be called.

BUSY BALL

Area: Playground or all-purpose room

Supplies: An odd number (7-9-11) of playground or volleyballs, volleyball net

Formation: Class divided into two teams, one team on each side of the net. (volleyball court)

Skills to be Taught: Throwing and catching

Procedure: Give each team the same number of balls (3, 4, 5). The leader holds one. On the signal the teams throw the balls over the net into the other team's court. They get the balls thrown into their court and throw them back over. Play continues for a time limit. Sometime during play, the leader throws the extra ball into play. At the end of the time the team with the fewest balls on their side of the net wins.

Teaching Suggestion:

1. Discourage throwing the balls out of bounds.

Variation: Let children volley balls over the net rather than throw them.

HAND POLO

Area: Playground or all-purpose room, with a court 20' X 40'. A circle or an X should be drawn in the center.

Supplies: A volley ball or an 8-1/2" playground ball

Formation: Teams on the end lines facing each other, one player from each team in the center facing the opponents' line

Skills to be Taught: Hitting the ball with one hand; defensive play and team work

Procedure: The ball is placed in the center; and on the starting signal, the two center players attempt to hit the ball over the opponents' goal line by hitting it with the open hand only. Line guards may use their hands only to keep the ball from going across the goal line. The line guards should try to hit the ball back to their team player. Each time the ball goes out of bounds it is returned to the center for another tap-off. One point is scored each time the ball goes past the players on the other team. The two center players remain in until a point is made or three tap-offs have been completed.

Teaching Suggestions:

1. Encourage players to use just one hand.
2. Suggest that line guards stay in position.
3. Encourage center players to use short hits until close to opponents' goal line.
4. Teach center players to follow the ball at all times.

NERVOUS WRECK

Area: Playground or all-purpose room

Supplies: One 8-1/2" playground ball

Formation: Single circle with one person chosen as "It" in the center of circle. Circle players place their hands behind their backs.

Skills to be Taught: Throwing; catching; reaction time

Procedure: "It" throws the ball to each person in the circle or pretends to throw it. If the catcher makes any move to catch the ball and it is not thrown, he must sit down. If the ball is thrown, he must catch it or sit down. The last one standing is the new "It."

Teaching Suggestions:

1. Encourage thrower to move fast.
2. Play several games with 10-12 in a group.

SCATTER BALL

Area: Playground or all-purpose room

Supplies: Playground ball or volleyball

Formation: Children are scattered either in an area approximately 50' x 100' or in the all-purpose room.

Skills to be Taught: Throwing a ball at a target; catching a ball; dodging a thrown ball

Procedure: The class is scattered about in the area. The leader throws the ball into the playing court. When the ball hits the ground, a player may pick it up and immediately throw it at someone, trying to hit them below the waist. If someone is hit before the ball touches the ground, he is out and moves from the playing court.

When the ball touches the ground, any other player may pick it up and throw at someone. The object of the game is to eliminate as many players as possible. The last three who remain in the game are the winners.

The game is repeated as often as time permits.

Teaching Suggestions:

1. Encourage players to throw the ball at the nearest player.
2. Player quickly gets the ball after it hits the ground.

BEAT THE CLOCK

Area: Playground or all-purpose room

Supplies: One 8-1/2" playground ball for each two teams

Formation: One team (5-9 players) forms a single circle. The other team stands in a file formation behind one of the circle players.

Skills to be Taught: Throwing; catching; running

Procedure: On signal, circle team throws the ball around the circle, as the first runner from the other team runs in the same direction in an attempt to beat the ball around the circle. If the runner beats the ball, a run is scored; otherwise he is out. Three outs and teams change.

Variation: Vary type of pass; vary type of locomotion skill used in getting around the circle.

THREE DOWN

Area: All-purpose room or playground

Supplies: Two playground balls and four bowling pins

Formation: Single circle, facing inward

Skills to be Taught: Bowling; setting up pins quickly

Procedure: Players form a large circle. Four bowling pins are placed in the center around a 3' circle. Two players are chosen to act as pin-setters. Two playground balls are given to the circle players who attempt to roll the balls, using good bowling form, in such a manner that one or more of the pins will be knocked down. Pin-setters must not interfere with the ball in any way. They may continue to be pin-setters as long as there are never 3 pins down at the same time. Whenever this occurs, the group calls out "Three Down!" All play stops, and the pin-setters choose two new players to take their places.

Teaching Suggestions:

1. If the game moves too slowly, a third ball may be put into play.
2. If the class is large, have another game going at the same time with another circle.

ARENA DODGE BALL

Area: Playground or all-purpose room

Supplies: 2 volleyballs or 2 playground balls

Formation: Two teams, one team on one-half of the circle and the other team around the opposite half

Skills to be Taught: Running; throwing; catching; dodging

Procedure: Each player on each team has a number, so there are two players with the same number on opposite teams. Two balls are placed in the center of the circle. A leader calls a number. The two players with that number run to the center, secure a ball, and attempt to hit the opponent before being hit. The contest continues until one is hit. They must stay in the circle unless going after a ball. The other players may help by stopping the ball, but they may not throw or hit it. A point is scored when a player hits his opponent. If a circle player assists his teammate, it is a point for the opposing team. If a player hits an opponent in the head with the ball, one point is taken from his team. The team with the most points at the end of the playing time wins.

Teaching Suggestions:

1. Place balls about 5' apart so that the players won't collide when they run for the ball.
2. Divide the class for two games.

TADPOLE

Area: Playground or all-purpose room

Supplies: One 8-1/2" playground ball for each group

Formation: Two teams (6-8 per team). One in a single circle, other in file formation at one point behind a member of the circle

Skills to be Taught: Running; throwing; catching

Procedure: The ball is given to the circle team. The ball is thrown around to each member in the circle. As the ball is started, the first person in the file line runs around the circle. When he returns he tags off the next runner and goes to the end of the line. The object is to see how many trips the ball can make around the circle before everyone on the running team has gone around the circle. Teams change sides and the game is repeated. The team which had the most round trips with the ball wins the game.

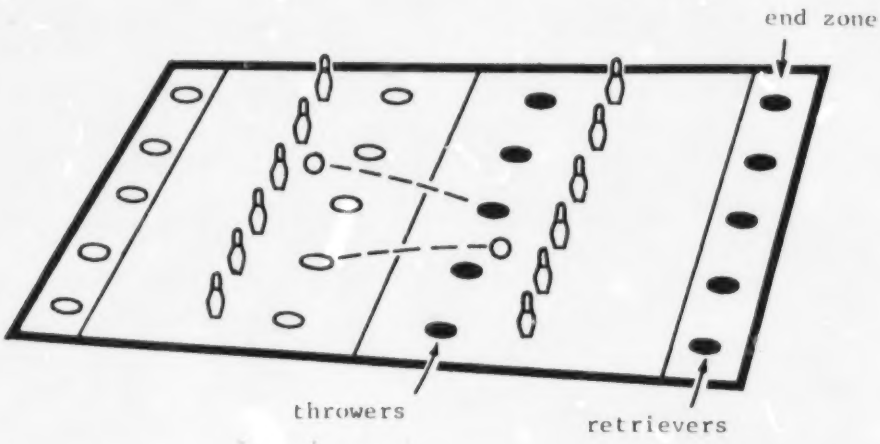
Variation: Vary the types of pass required. Vary the locomotion skill used in going around the circle.

BOMBARDMENT

Area: Playground (Court, 25' or 30' x 50' or 60')

Supplies: 2 large playground balls and 12 bowling pins

Formation: Two teams of 12 (or fewer on each) placed as shown on illustration. Have two games, or rotate 3 teams in order to give more students an opportunity to play.



Skills to be Taught: To throw a ball accurately; to guard an object; to catch a ball

Procedure: To start the game, a thrower on each team is given a ball. On a signal, the balls are thrown at the bowling pins located in the opposing team's court. Balls that miss a bowling pin are fielded by the retrievers and relayed to a player in the front line, who in turn makes the throw at the opposite bowling pins. When a ball leaves the court boundaries, the nearest player (thrower or retriever) retrieves it, returns to the place where the ball left the court, and resumes play. At no other time during play will the throwers leave the zone between the center line and the bowling pins, nor will the retrievers leave the end zone. When a pin is knocked down, play stops and the pin is set upright. Rotation is achieved by having throwers exchange positions with retrievers.

Scoring: A point is scored by a team each time a bowling pin on the opposite court is knocked over by a ball or a defensive player. The first team to score 11 points wins.

Teaching Suggestions:

1. Rotate players in a circular manner, only one position at a time, in order to let them play various positions.
2. If pins are knocked over too easily, add another player to the throwers' line.
3. If only one court is available, rotate teams frequently.

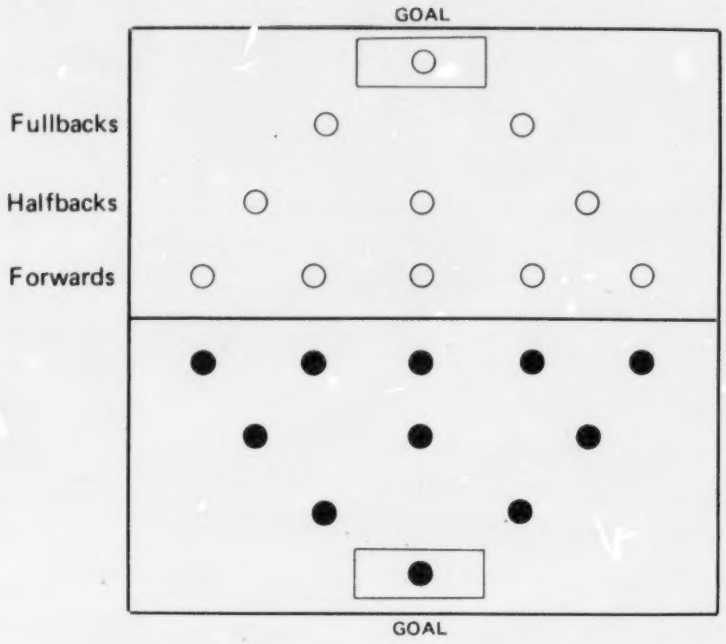
CRAB SOCCER

(Indoors)

Area: All-purpose room

Supplies: Soccer or 8" playground ball.

Formation: Each team may have from 9 to 13 players. Teams line up as for a regular soccer game; forwards, halfbacks, fullbacks, and goalie. A tumbling mat is placed at each end of the all-purpose room, and centered a few feet from the wall, to be used as goals.



Skills: Crab walk; kicking and playing one's own position

Procedure: One team's center forward kicks off and tries to work the ball toward their scoring mat. Each player must always maintain the crab walk position but may sit down to relax. The two goalies sit upon the mats and are the only players allowed to use hands on the ball to prevent a score or to throw the ball. Should a player touch the ball intentionally, the opposing team gets possession and a free kick from the point of the violation. Forwards should be encouraged to play near the goal to be in scoring position when the defense (halfbacks, fullbacks, or goalie) get the ball to them. A goal is scored when the ball touches the mat (goal). The team scored against then gets possession to kick off next.

Teaching Suggestions:

1. The game may be played using two balls.
2. Encourage fullbacks to stay near the mats and halfbacks to stay behind center of the playing area.
3. Other means of making a goal area may be used, such as marking cones.

CENTER MISS BALL

Area: Classroom or playground

Supplies: Two basketballs per circle

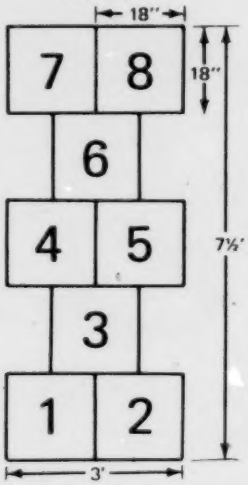
Formation: Circle

Skills to be Taught: Passing; catching

Procedure: The leader has one ball, the person in the circle has the other. On signal, the player in the circle passes to the leader, and at the same time the leader passes to person who is standing to the right of the circle passer. If the leader misses or fumbles the ball, he exchanges places with the person who last threw the ball. If the pass was poor, the leader is allowed to remain in the center. The style of passes used in this game can be varied.

HOP SCOTCH

(Potsy)

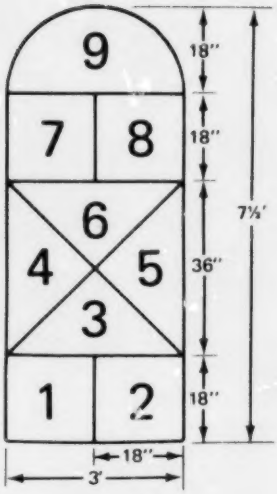


Procedure: Unlimited number of players, each with a puck, may play. The first player drops his puck into box 1, then hops on one foot into single boxes and with two feet into double boxes straddling the middle line. He skips the box into which his puck has been thrown. He may never put more than one foot into any box at the same time.

At boxes 7-8, the player jumps making a half-turn and returns to the starting point in the same manner as above, kicking off the puck along the way. After box 1 has been completed, the player throws into box 2, then going on to complete boxes 3 through 8, and 8 through 1. If the puck lands on a line, or if the player steps on a line he is "out." The tosser must stand behind the base line to throw the puck; he is out if he leans or steps over the line during the throw. An "out" player loses his turn to the next in line, and will take up from the box where he made an error when his next turn comes round. The first player to go through the entire series perfectly and in proper succession is the winner.

HOP SCOTCH

(United States)



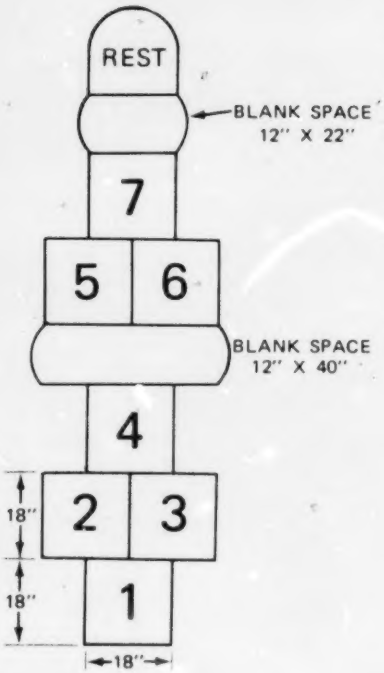
Procedure: Players, in order, stand behind base line and drop or toss puck into box 1. The tosser hops into box 2, skipping box 1, and then hops into all squares in order down to box 9. He hops back to box 2, and without stepping into box 1, recovers his puck and hops out.

If no error has been made, he throws the puck into the second box and follows the same procedure as before.

When he makes an error, a player yields to the next in line. When his turn comes around again, he starts at that number on which he made the misplay. The first player to cover boxes 1 through 9 and then back from 9 through 1 is the winner.

HOP SCOTCH

(Italian)



Procedure: Any number of players are eligible; all should have a puck. The game begins when the first player stands behind the base line and throws his puck into box 1. If successful in his toss, he hops on one foot into the single boxes and on two feet into the double boxes, straddling the middle line in the latter maneuver. He must skip the square into which his puck has been thrown and must skip over the two blank spaces indicated in the diagram. On his return, he must stop in the box preceding the one wherein his puck lies; bend over to pick it up; and then continue hopping. At no time may a player have more than one foot in any one box. The first player to cover all the boxes from 1 through 7 and then from 7 back through 1 is the winner.

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